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ABSTRACT

This collection of conference papers focuses on new directions in second language learning: (1) "A Systematic Approach to Second Language Vocabulary Instruction" (Heide R. Lomangino); (2) "Listening Training for Language Learners: The Tomatis Approach to Second Language Acquisition" (Elizabeth G. Joiner); (3) "Thinking Together: Student Interaction during the FL Writing Process" (Virginia M. Scott and Lara E. Semones); (4) "The European Union and the Second Language Curriculum of the 21st Century" (James C. Davidheiser); (5) "Making Cultural Learning Authentic: Going Beyond Stereotype and Anecdote" (Jayne Abrate); (6) "Correcting the Problem of Freeze-Frame Cultural Stereotyping: Case Study--Martinique" (David W. Seaman); (7) "Extramural Standards: Foreign Language Learning beyond the Classroom" (Carolyn Gascoigne Lally); and (8) "A Case Study of Reflection in Supervision: Does It Have Any Relationship to Interns' Reflectivity?" (Jean-Louis P. Dassier and Lee Wilberschied). (Papers contain references.) (SM)

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DIMENSION 2000

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Review and Acceptance Procedures
SCOLT *Dimension*

The procedures through which articles are reviewed and accepted for publication in the proceedings volume of the Southern Conference on Language Teaching (SCOLT) begin with the submission of a proposal to present a session at the SCOLT Annual Conference. Once the members of the Program Committee accept proposals, the editor invites each presenter to submit an article for consideration for publication in *Dimension*, the annual volume of conference proceedings.

Only those persons who present *in person* at the annual Joint Conference are eligible to have written versions of their presentations included in *Dimension*. Selected members of the Editorial Board first evaluate abstracts of the proposed articles. Those whose abstracts are accepted then receive copies of publication guidelines, based primarily on the latest edition of the *Publication Manual of the American Psychological Association*. Once the articles are received, the names and academic affiliations of the authors and other identifying information are removed from the manuscripts; and at least four members of the Editorial Board and the *Dimension* editor review them. Reviewers, who generally have some expertise in the areas treated by articles they read, are asked to make one of four recommendations: (1) publish as is, (2) publish with minor revision, (3) publish with significant rewriting, or (4) do not publish.

Once these recommendations are reviewed by the Editor, all authors are notified as to whether their articles will be published. As a result of these procedures, at least three individuals decide whether to include an oral presentation in the annual meeting, and at least five others read and approve each article that appears in *Dimension*.

INTRODUCTION

Language professionals in the second half of the 20th century have encountered an amazing array of techniques, approaches, concerns, and teaching philosophies, many of which have at times provoked counter-reactions or even backlashes. As we have worked with students, we have attempted to talk less *about* language and to focus instead on language use. As our teaching has become more communicatively oriented and the contexts have become more meaningful, our classes themselves have become more lively and more fulfilling for students and teachers alike. Instead of being solely compartmentalized into carefully spaced mini-lessons, cultural content has been better integrated into language instruction. The shape of many of our classrooms has changed as well, as the rigid rows so characteristic of classrooms before 1960 have given way to physical arrangements that facilitate paired and small-group work.

Advances in technology have provided second language educators with a plethora of options that most of our own language teachers could never have imagined: distance learning, a wide range of information networks, electronic bulletin boards, e-mail correspondence between our students and native speakers of the languages they are studying, and immediate opportunities for us and for our students to read news, listen to broadcasts in a foreign language, and be a part of virtual contexts in countries thousands of miles away.

Despite our enthusiasm for much of what is taking place, however, the prospects for our profession are not universally positive. In recent years language teachers have too often found themselves confronted with conflicting points of view. Demands from prospective employers, state legislatures, and students themselves that language classes be made more "relevant" have frequently run counter to the fact that many of those who chose to specialize in foreign languages did so out of a love for the language, literature, and culture of a particular country and for reasons often more aesthetic than practical.

In many schools and colleges, there has been an emphasis on greater inclusiveness, a mandate that academic subjects in some way be made available to all students and that accommodations be made to provide such accessibility. Other issues facing us have been political in nature. Compounding our problems have been imbalances in enrollments among languages at all levels that have led to oversupplies of teachers in some areas and shortages in others, often resulting in turf wars and power plays. Local, state, and even national agendas have too frequently threatened funding for second languages, leading to slashes in funding for successful

programs, elimination of advanced courses in both secondary schools and colleges because of low enrollment figures in certain classes, or even resulting in failure to implement language study in the lower grades or to offer instruction in the less commonly taught languages. In short, at the onset of a new millennium we have cause both to be excited about the prospects for our profession and to exercise no small degree of caution.

The 2000 joint meeting of the Southern Conference on Language Teaching and the Alabama Association of Foreign Language Teachers was held at the Wynfrey Hotel in Birmingham, AL. The SCOLT Board of Directors chose as the conference theme "New Millennium, New Directions 2000." The papers eventually selected for inclusion in *Dimension 2000* have in common various challenges to language professionals. Several present information or findings that are new or that have not been widely disseminated to second language teachers. Others present goals for the new millennium or merely appeal to us to consider better ways of doing what we may already be doing quite well.

All too often many of us express exasperation at the apparent inability of certain students to master vocabulary, despite the fact that these same language learners give the impression of having less difficulty in understanding fairly complex grammatical structures and may appear to possess the fundamental skills required for L2 acquisition. In "A Systematic Approach to Second Language Vocabulary Instruction," Heide Lomangino provides a logical, progressive framework for addressing these obstacles and for enhancing vocabulary acquisition by students at all levels.

Although the quest for improving the listening skills of their students is a constant among language teachers, the thrust of Elizabeth Joiner's article, "Listening Training for Language Learners: The Tomatis Approach to Second Language Acquisition," is unusual. As a result of her own training, teaching, and experimentation, the author suggests that L2 researchers and teachers may benefit from an understanding of an approach developed over four decades ago by a French otolaryngologist, yet almost totally unfamiliar to language teachers in the U.S.

Citing the all-too-familiar scenario of those previously successful language learners who become discouraged or even embittered because their performance in upper-level courses is far from impressive, Virginia Scott and Lara Semones examine one dimension of L2 study, specifically, the writing process. In "Thinking Together: Student Interaction during the Writing Process," the authors describe opportunities they have provided for students to interact as they confront composition topic options, outline and develop them, and eventually complete their writing assignments. Scott

and Semones conclude that the idea of providing peer feedback and collaboration through computer exchanges merits further exploration.

Because most second languages taught in the U.S. today have their roots in Europe, James Davidheiser argues convincingly in "The European Union and the Second Language Curriculum of the 21st Century" that teachers of second languages need to have a better grasp of the European Union, its structure, and its peculiar institutions. Davidheiser further maintains that we have an obligation to impart this knowledge base to our students at all levels, and he suggests numerous contextualized activities to guide us in doing so.

In "Making Cultural Learning Authentic: Going Beyond Stereotype and Anecdote," Jayne Abrate suggests ways for second language teachers to transcend the approach common to those textbooks which present cultural elements in isolation or perpetuate cultural stereotypes. Using the themes of geography, cuisine, and education as models, she demonstrates how cultural content can be introduced through spiraling techniques. Abrate further emphasizes the ideal of facilitating the engagement of students with cultural content and develops a strong case for establishing connections with other disciplines.

David Seaman voices his concern that numerous teachers of second languages form generalizations about the cultures of the languages they teach and transmit these impressions to their students without considering the reality that their experiences may reflect but one particular situation in a unique place and with interaction among a limited number of native speakers. In "Correcting the Problem of Freeze-Frame Cultural Stereotyping: Case Study—Martinique," the author draws upon his own experiences in a francophone African country over a period of time and under differing conditions as a point of reference and urges other L2 teachers to reassess periodically the cultural content of their lessons to ensure that it is both honest and up to date.

Carolyn Gascoigne Lally describes a successful immersion weekend developed for students of French in Nebraska's middle and high schools in her article, "Extramural Standards: Foreign Language Learning Beyond the Classroom." Using the current foreign language *Standards* as a point of reference, she explains how such an extracurricular activity can be structured in such a way that it provides cultural enrichment consistent with our current professional goals and offers motivation for students to continue their language study.

In "A Case Study of Reflection in Supervision: Does It Have Any Relationship to Interns' Reflectivity?," Jean-Louis P. Dassier and Lee

Wilberschied offer the intriguing notion of reflectivity in teacher training, not only on the part of the teaching intern but by the internship supervisor as well. Through an analysis of journals kept by both trainers and trainees, the authors discuss several important issues and raise a number of questions concerning both the purpose and outcomes of the supervision process.

Acknowledgments

As editor of the present volume, I wish to express my sincere gratitude to the members of the Editorial Board, who represent teachers of second languages at all levels (K-12 through graduate programs) from 15 different states. Many are nationally known figures, and all have provided objective evaluations and helpful remarks for both the authors and the editor. Although the four or more people who read each article were rarely in complete agreement as to the value of a particular article or of certain portions of a manuscript, their reactions were universally helpful as they allowed the editor to see how very differently educated readers can view the same text, thus enabling him to make the final judgment as to which articles would be included.

Finally, I wish to reserve my special thanks both for our publisher, Lee Bradley, who throughout the years has demonstrated his dedication to both SCOLT and the publication of our conference proceedings, and for his supporting institution, Valdosta State University, which continues to provide the equipment and facilities he needs to maintain the quality of this publication.

C. Maurice Cherry, Editor
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A Systematic Approach to Second Language Vocabulary Instruction

1

Heide R. Lomangino
University of South Alabama

Lexical competence is an essential component of linguistic proficiency. This article reflects current research and practice in second language vocabulary teaching and learning and argues for a systematic approach to vocabulary instruction and the development of vocabulary acquisition skills. It provides information to help teachers decide which words should be learned and for what purpose, and whether the emphasis should be on quantity or quality, implicit or explicit learning, and receptive or productive use. Furthermore, it includes a model of vocabulary acquisition consisting of five essential steps to illustrate what learners must do to come to a full productive knowledge of words. In addition, various teaching techniques are described, and a number of useful resources are discussed to help readers develop their own repertories of vocabulary activities.

The Importance of Vocabulary Acquisition

In the view of many students of second languages, and perhaps their teachers as well, developing a good vocabulary is the most important part of learning another language. Wilkins (1972) wrote, "The fact is, that without grammar very little can be conveyed, and without vocabulary nothing at all can be conveyed" (p. 111). Although the acquisition of new words in any language, native or foreign, is a never-ending and uniquely personal process, the systematic teaching of vocabulary in formal instruction may lay a solid foundation for lifelong lexical growth. This view, however, has been challenged in recent decades. Some researchers and practitioners have maintained that it is impossible to teach an adequate number and variety of words during formal schooling. Learners would never be able to come close to the vocabulary of native speakers. Others have claimed that vocabulary learning will take care of itself because students can learn all the words they need without additional help. Still others have played down the importance of vocabulary and emphasized pronunciation and grammar as more central and critical to second language learning. They recommended that only a limited number of words be taught before the sound system and syntax were mastered (Nation, 1990; Coady & Huckin, 1997). In contrast, those teachers whose emphasis has been on developing communicative competence have generally given vocabulary learning a high priority. They took as a starting point the communication needs and interests of learners: the topics on which they would want to speak, the ideas they would want to express, and the settings and situations in which these would take place (Ek, 1976).

Vocbulary Size

The examination of word frequency lists in a number of languages has shown that second language teachers need not become disheartened by the size of a native speaker's vocabulary. In English, for example, the most frequent 2,500 words were found to constitute between 80% to 87% of spoken and written text, and the most frequent 100 words made up almost 50% (Carroll, Davies, & Richman, 1971; Grauberg, 1997; Nation, 1990). Of course, the most frequent 2,500 words may not include the essential terms in relation to particular topics in which second language learners are interested or which they need. These words have to be added to their basic vocabulary. On the other hand, some experts suggest that function words, such as articles, pronouns, and conjunctions, need not be part of this corpus because they are learned within the context of grammatical instruction. Nation (1990) pointed out that teachers need to make a distinction between the relatively small number of high frequency words that deserve a lot of attention and the large number of words that occur rather infrequently and which require the mastery of coping strategies, such as guessing from context and using word analysis. Grauberg (1997) maintained that the case for concentrating on about 1,100 to 1,400 key words in beginning and intermediate language instruction is strong and convincing, being based "both on the facts about language and the pedagogic principles of utility and economy of effort" (p. 6).

A Model of Vocabulary Acquisition

Before teachers consider a systematic approach to vocabulary instruction and appropriate teaching techniques and student activities, it is useful to look at the complex process which is involved in learning new words. The Brown and Payne model, as described by Hatch and Brown (1995), will serve as an illustration. According to this model, learners must pass through five essential steps in order to master new vocabulary: (a) encountering new words, (b) getting the word form, (c) getting the word meaning, (d) consolidating word form and meaning in memory, and (e) using the word.

Students have to encounter new words in textbooks, word-lists, dictionaries, or elsewhere before they can learn them. Some language learners are highly motivated and actively seek out opportunities to discover new words on their own, as, for instance, in all kinds of printed material and audio-visual sources and through contact with native speakers.

The second step in vocabulary learning is getting the word form, which means obtaining a clear visual and/or auditory image of the vocabulary item. This stage involves discrimination and calls for the ability to distinguish sounds and letters from those next to them and from the sounds and letters of similar words during the listening and reading processes and further requires keeping them distinct when speaking and writing. Failure to discriminate may lead to comprehension errors through confusion of second language words with other L2 words or with native language items because of their similarity in form (Grauberg, 1997).

Getting the word meaning, the third step, entails understanding the concept of the foreign word or phrase. This process may be quite straightforward when the word can be directly associated with its referent, as is the case with concrete objects, or because there is an equivalent in the native language. Yet if the concept is unfamiliar, it needs to be explained. This explanation is especially important for concepts which are unique to the target culture. How specific an explanation should be depends on the situation and the level of the learners. Beginning students may be satisfied with general meanings, whereas more advanced learners usually require finer distinctions.

In addition, the ability to understand target language words may call for morphological competence, since in many languages content words, such as nouns, adjectives and verbs, have more than one form in order to indicate gender, number, or tense. Likewise, as students progress in their studies and the target language vocabulary is getting more and more complex, familiarity with principles of word formation (affixation and compounding), as well as patterns of collocation, the habitual co-occurrence of two or more words, becomes increasingly necessary for comprehension.

The ability to guess the meanings of unknown words from context is also part of this step, especially for more advanced learners. Research has shown that a reader, in order to consistently make good guesses, needs to know about 98% of the words in a text, which amounts to a sight vocabulary of about 5,000 word families or 8,000 lexical items (Laufer, 1998).

The following step, consolidating word form and meaning in memory, helps to insure a word's long-term retention. It is a crucial stage for both teachers and students. It requires the former to select meaningful material and design stimulating classroom activities and the latter to take charge of their learning by employing appropriate learner strategies. Teacher activities may include many kinds of structured drills and exercises, including word lists, judiciously compiled, as well as games, role play, and physical and artistic expression. Oxford (1990) listed four general categories of strategies for fixing new words in memory: creating mental linkages, applying images and sounds, reviewing well, and employing actions. Most important for students at this step is the depth of their interaction with the lexicon and the degree of personal involvement in the learning task.

In addition, systematic review of vocabulary is crucial. Piepho (1980) suggested that in any teaching unit the proportion of old to new material should be two to one. Nation (1990) listed three reasons why words are forgotten: New words are not reviewed soon and thoroughly enough, and old items are not reviewed often enough. According to Grauberg (1997), the curve of forgetting is steepest in the first 5 days after the information has been received, and up to 80% may be forgotten in the first 24 to 48 hours. Furthermore, students recall material more effectively when they have to structure it themselves for a purpose which is personally meaningful to them (p. 19).

The last step, using new words, serves to solidify word knowledge. According to Hatch and Brown (1995), using words not only helps to fix them in memory, but it also serves as a form of hypothesis testing for students, by letting them know

if they are on the right track. Using new vocabulary without undesirable consequences builds confidence. In addition, the authors maintain that it is necessary for students to use new words in order to refine their semantic competence by testing their knowledge of collocations, syntactic restrictions, and register appropriateness. Achieving lexical control is a slow process. Items are absorbed slowly over time, and only gradually do they become fully integrated into a learner's repertory of words.

The Place of Vocabulary Instruction in Second Language Programs

According to the *Merriam-Webster* on-line dictionary, a "systematic approach" would be one "methodical in nature" and "marked by thoroughness and regularity." All areas of second language learning—phonology, grammar, vocabulary, the four skills, and culture—require appropriate methodical and consistent treatment, so that learners achieve the goal of communicative competence. Vocabulary, being part of all the other components and thus being woven into the entire syllabus, is often not perceived as requiring systematic attention in its own right. Consequently, vocabulary acquisition tends to be a by-product of skill development in the other areas. In addition, many teachers have received little training in how to teach vocabulary. Some well known methods books, such as those by Omaggio (1993), Chastain (1988), and Grittner (1977), give little attention to lexical development, or none at all.

Vocabulary in Textbooks

There is a further obstacle to vocabulary teaching. Teachers have little freedom and little time for additional vocabulary work within a prescribed and structured curriculum. Yet even within a narrowly defined and textbook-dominated program, there is generally a need for vocabulary activities designed by the teacher in order to supplement and enhance textbook learning. These activities should be tailored to the needs and interests of the learners and, if possible, reflect the objectives of the textbook being used. Gairns and Redman (1986) recommend that teachers assess the vocabulary component of their textbooks systematically by evaluating it in respect to three areas: the selection of items, linguistic considerations, and methodology. They provide a lengthy checklist in the form of questions (pp. 171-173), some of which follow:

1. Is there a lexical syllabus, that is, an outline by topics and sequence of the vocabulary presented in the textbook?
2. How have the items been selected, and how useful and relevant are they to your students?
3. Is the amount of productive vocabulary to be acquired per unit or hour insufficient, sufficient, or excessive for your learners?
4. Does the text provide phonemic transcription and indicate part of speech of new items?

5. Does the textbook aim to develop vocabulary learning strategies, such as contextual guessing, dictionary use, and word building?
6. Does the teacher's handbook suggest useful guidelines on presenting and clarifying the meaning of lexical items or groups of items?
7. Are practice and testing activities provided?
8. Is the vocabulary used in realistic communication whenever possible?
9. Is the vocabulary recycled through different skills activities and in a variety of contexts?
10. Does the textbook contain useful visual material to effectively illustrate meaning?
11. Does the textbook anticipate vocabulary needed for skills activities in listening, speaking, reading, and writing?

In most textbooks, new vocabulary is presented in the form of lists at various points within an instructional unit, frequently preceding or following dialogues and reading passages. The new words are illustrated in these texts and used thereafter in a variety of communicative activities and form-focused exercises. These lists are appropriate starting points for teacher-designed vocabulary practice, and, if at all possible, they should be used consistently. The teacher may, for instance, select key items and introduce them through examples, creative activities, questions and answers, or drills.

Explicit Vocabulary Instruction

Vocabulary development should occupy a secure place in course syllabi and lesson plans. It has to be designed carefully and incorporated skillfully into individual lessons. Depending on the type of activity, it may be as short as 5 minutes or perhaps as long as 45 or more (Ur & Wright, 1998; Wright, Betteridge, & Buckby, 1998). A major consideration is its time-effectiveness: Does the time spent on preparing and doing the activity warrant the benefits derived?

The purpose of vocabulary practice is to provide depth of interaction with words and thus to make them memorable. Morgan and Rinvolucri (1986) write, "Learning new words is not a purely intellectual and effortful process but an experiential 'hand-on' process too; language is not so much seen as an object but as something to be incorporated within the subject—the learner" (p. 3). Vocabulary has to be meaningful to the learners, and teaching techniques are "ways of making words necessary and important" (Allen, 1983, p. 24). In the following section a number of activities for various levels will be suggested to illustrate this point, and three will be presented in detail in order to show how easy it can be to incorporate them into a lesson. Most of the techniques suggested in the relevant literature are not new, and so teachers do not have to reinvent the wheel every 10 years, but rather examine the past. A noteworthy exception is Nation's manual *New Ways in Teaching Vocabulary* (1994), which, in addition to containing familiar techniques, includes innovative activities with lexical sets, word associations, and collocations as well as creative strategies for guessing, word building, and dictionary use.

The Beginning Level

At the beginning level, much of the vocabulary which has to be learned refers to familiar objects and common, everyday activities. The teacher's focus is therefore on employing tangible ways of illustrating the meanings of new words and providing students with experiences of words. In this context, it should be pointed out that teachers need to develop a repertory of special skills, particularly the ability to use and make visuals, as well as some elementary skills in drawing. A valuable resource for this purpose is *Mit Bildern lernen* [Learning with Pictures] by Scherlin and Schuckall (1992). The book not only abounds with hundreds of ready-to-use illustrations and activities, but it also offers suggestions on how to create attractive transparencies. In addition, it provides step-by-step instructions for drawing simple, but expressive pictures of people, animals, and objects.

A vocabulary-teaching technique suitable for the elementary level is Allen's activity for learning to name the parts of the body (Allen , 1983). It consists of two steps. During the first, the teacher puts a simple line drawing of the human body on the blackboard or the overhead projector. Horizontal arrows which point to various parts of the body are included in the picture. Each arrow is numbered. The students are given a brief moment to look at the picture, copy it, and wonder what the target language words might be. Then the teacher names each part consecutively and writes the new words on the respective arrows. As each part is named, students write the word on the numbered arrow on their copies of the drawing. After that the teacher practices pronouncing the new items with the students.

The second step is intended to create in the student's mind a need for the new words. To that end, a series of commands is given. Allen suggests that the teacher use one or two student helpers who come to the front of the class and stand with their backs turned to the other students. The teacher first whispers the command in the native language and then repeats it in a normal voice while the helpers act it out for the class. After the meaning of each command has been demonstrated, the teacher repeats the activity in the target language for the rest of the students. Groups of students stand and perform the actions. Each action involves a part of the body which is named by one of the new words. The teacher may give commands such as the following: Raise your right hand. Put your left hand on your right shoulder. Touch your knees with both hands. Sit down and put your hands on your ears. (pp. 25-27)

The following vocabulary review activity, titled "How many things can you think of that . . . ?" is suitable for learners at all proficiency levels (Ur & Wright, 1992, p. 37). It requires students to group items on the basis of certain specified criteria. Students are divided into groups and asked to write down within 2 or 3 minutes as many target language items that they can think of for a given category. This brief activity can be done as a competition between groups, or all ideas could be pooled on the blackboard. The choice of categories seems to be endless: How many things can you think of that are round? that are bigger than you? that are made of paper? that you can use to sit on? that run on gasoline? (p. 37)

A simple, yet useful technique for establishing the meaning of a new word within a group of already known words or to explore the range of a set of concepts, objectively or subjectively, is to use vocabulary steps or clines (Nation, 1990; Ur & Wright, 1992). Concepts can be arranged based on all kinds of criteria, as, for example, by temperature, weight, value, likes and dislikes, or danger. The teacher draws a series of steps on the blackboard and writes a target language item on one of them. Students are asked to suggest appropriate words for the other steps. They may use a thesaurus. Ur and Wright provide the following illustration for the intermediate level (p. 86):

hot
warm
cool
chilly
cold

When "warm" is applied to a human being, the scale may look like this:

loving
warm
kind
indifferent
cold

The Intermediate Level

At the intermediate level the focus continues to be on the systematic expansion of vocabulary. The most commonly used words in such basic categories as home and family, education, occupations, transportation, weather, health, sports, recreation, and so forth are learned. New meanings of familiar words and culture-specific terms are added. Cognates are explored more thoroughly and "false friends" are unmasked. Meaning-related words, semantic fields, are examined; learners begin to make finer distinctions among items, and their expression becomes more precise. It has been suggested that students keep a vocabulary notebook in order to make the learning of new words more systematic (Allen, 1983; Morgan & Rinvolucri, 1997; Nation, 1994). In the notebook there should be different sections for different categories of words. As new items are introduced in class, students should add them to the appropriate section in their notebooks. Soon the notebooks will contain useful lists of words for many areas of life which can then be practiced with a variety of activities.

Describing pictures, playing games, doing crossword puzzles, reading simple stories, and using the dictionary are suitable activities for intermediate students. Pictures which suggest stories or human situations are especially productive because they force learners to stretch their target language capabilities when trying to express their ideas.

Games are popular in second language classrooms and provide intense and meaningful practice of the language and should be central to a teacher's repertory

(Wright, Betheridge, & Buckby, 1998). Allen (1983) wrote that they are "helpful because they can make students feel that certain words are important and necessary, because without those words, the object of the game cannot be achieved." She emphasized, however, that in "recommending games for vocabulary learning, the aim has not been to suggest pleasant ways of passing time," since "entertainment of students is not a teacher's responsibility" (p. 52).

Using games in instruction is not a simple matter; certain skills are required. *Games for Language Learning* by Wright, Betteridge, and Buckley (1998) is an excellent and indispensable resource for this purpose. It not only contains fascinating activities for all skill levels, but it also provides the teacher with a convincing rationale for using games in the classroom and gives information about the content of each game, the skills to be practiced, and the time and materials required.

Intermediate level students have already acquired a considerable stock of target language words, and so teachers are increasingly able to define new words in the new language. This approach is also becoming more and more necessary, because much of the intermediate vocabulary can no longer be demonstrated through actions or shown through pictures. Yet defining new words in the second language requires skill. According to Allen (1983), learners' dictionaries are an essential tool for this purpose. These dictionaries, which define core vocabulary in simple target language terms and provide illustrative sentences, can show teachers how to explain new words.

In this context, the following list of terms for definition in French and German, compiled by Grauberg (1997), is also very useful (p. 19). The Spanish expressions were added by this author:

French	*German*	*Spanish*
une espèce de	eine Art	un tipo de
un objet	ein Gegenstand	un objeto
qui sert à/ avec lequel	den man zum. . .braucht / mit dem man . . .	que se usa para. . / con el cual
une action	eine Handlung/ Tätigkeit/ ein Vorgang	una accíon/ una actividad/ un proceso
un endroit où	ein Ort, an dem/ wo	un lugar en que
cela ressemble à un(e)	es sieht wie ein(e) . . . aus	se parece a

The goal of systematic vocabulary instruction at the beginning and intermediate levels is to establish a solid foundation in the target language lexicon. At the same time students should become aware of the benefits of possessing a large vocabulary and be encouraged to take more and more initiative and responsibility for their own lexical growth.

The Advanced Level

Students at the advanced level encounter or wish to use productively many new words which go far beyond the core vocabulary and which can no longer be

taught and practiced explicitly. Therefore, it is necessary to acquire skill in guessing the meanings of unknown words from context, using word analysis, or consulting the dictionary (Grellet, 1981). Through focused practice exercises, students may learn to form the habit of looking, for example, for contextual clues, familiar elements in longer unfamiliar words, prefixes, derivational suffixes, functional shift, and collocations. Of course, teachers should continue to use some of the techniques employed on the earlier levels whenever they are appropriate, such as sample sentences to illustrate the meanings of unknown words in context, clines, and all kinds of illustrations. Systematic vocabulary expansion activities should still be continued in order to help advanced learners build a more specialized vocabulary and become more precise and sophisticated in oral and written expression (Omaggio, 1993).

Students are now at a stage when they are eager to express personal ideas in speaking and writing. They are able to use the target language to create their own dialogues and skits and write compositions on all sorts of topics. Some of them look for opportunities to use the language outside of the classroom with native speakers who live in their communities or with pen pals in distant places. Through these associations and interactions their vocabulary grows rapidly. They participate in real communication and learn useful expressions which are rarely taught in the classroom. Students should be encouraged to seek out those ways which are most helpful to them for expanding their vocabulary (Rivers, 1983).

Dictionary Use

Knowing how to use the dictionary properly is critical to independent learning, and practice in this skill often begins at the elementary level. Regardless of whether a good bilingual or monolingual dictionary is used, teachers should call their students' attention to four important features of dictionary entries: pronunciation, grammar, writing, and meaning (Gairns & Redman, 1998). Students must learn to recognize phonemic script and stress markings in order to pronounce new words correctly. In respect to grammar, they have to become familiar with the abbreviations used for the parts of speech and be alert to verb usage and irregularity in the forms of nouns, adjectives, verbs, and so forth. As far as writing is concerned, they need to focus their attention on spelling, patterns of word division, hyphenation, and capitalization. Lastly, dictionary users are probably interested most in the meanings of words. Definitions are generally listed in the order of frequency. In good dictionaries the items are contextualized to illustrate usage, and information is given on style and register. The meanings of collocations, idioms, and proverbs are also included (p. 80).

However, students must be made aware of the dangers of excessive dictionary use. Studies indicate that L2 learners are often too eager to consult dictionaries and that many of them "systematically misinterpret dictionary entries and take much more time compared to non-dictionary users with limited advantage gained" (Coady & Huckin, 1997, p. 286). On the other hand, research has shown that for reading authentic materials, an on-line dictionary is "a suitable tool for promoting

vocabulary expansion and better reading performance" (Blake, 1998, p. 229). This opinion appears to be particularly true for students at the lower level of verbal ability.

Conclusion

Vygotsky was quoted as saying, "A word is a microcosm of human consciousness" (Rivers, 1983, p. 131). Morgan and Rinvolucri (1997) expressed a similar idea when they wrote, "Each word is a world: We ask the student to explore this world" (p. 10). What a challenge to teachers and students! Teachers are called upon to create optimal conditions and meaningful experiences for learning to take place and knowledge to grow. Many skills are required of them, above all sensitivity to their learners' needs and interests, mastery of the subject matter, the ability to use a variety of stimulating techniques, and excitement for their work. Students, on the other hand, need to bring attention and motivation to the task. Blake (1998) commented, "Vocabulary cannot be taught. It can be presented, explained, included in all kinds of activities, and experienced in all manners of associations..., but ultimately it is learned by the individual" (p. 127).

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Listening Training for Language Learners: The Tomatis Approach to Second Language Acquisition

2

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Introduction

For more than 45 years, Alfred A. Tomatis, a French otolaryngologist, now in retirement, worked to elaborate and refine a theory of language acquisition and communication. This theory, described by Tomatis in numerous publications, resulted in a method of sound stimulation, or sound perception training, designed to enhance many aspects of language learning, including second or foreign language acquisition. Years of clinical experience led Tomatis to conclude that the ear plays a primordial role in both first and second language acquisition. In this respect his work agrees with that of a number of scholars in this country who have sought, over the past 20 or so years, either to create and propagate a teaching approach based on listening or to identify learner variables that may hinder the acquisition of second or foreign languages.

The 1970s and 1980s in the United States saw the emergence of what have come to be known as comprehension approaches to second and foreign language acquisition. These approaches, using first language acquisition as a model, focus on listening as the means of acquiring a second language "naturally," progressing from a period of silent listening to speech emergence to normal communicative language use. Terrell's Natural Approach (1977, 1982) and Asher's Total Physical Response (1974, 1986) are no doubt the best known of the comprehension approaches. The theory underlying these approaches is discussed in Krashen's *Principles and Practice in Second Language Acquisition* (1982), while articles included in *The Comprehension Approach to Foreign Language Instruction* (Winitz, 1981) present various points of view and describe program models.

The widespread reinstatement of foreign language requirements in the 1980s and 1990s spurred interest in the identification of learner variables that might be expected to affect language learning. In a series of articles beginning in 1991 and continuing throughout the decade, Sparks, Ganschow, and their associates have focused on underachievement in foreign language study. According to these researchers, a deficit in phonetic coding in the first language is primarily responsible for lack of success in foreign language learning on the part of students who do well in other school subjects.[1] The Sparks-Ganschow articles, which have been published in journals destined for foreign language professionals as well as in journals dealing specifically with learning disabilities, have set off a veritable

firestorm of controversy[2] since they may be seen to support the argument that there is a specific foreign language learning disability. [3]

Within the context of the growing professional interest in listening as a key variable in second and foreign language acquisition, it seems appropriate to introduce Tomatis' theory of language acquisition and its application through listening training to foreign language teachers and researchers in this country. This article will, then, begin with a general overview of the theory and its application in the form of sound perception training. This overview will be followed by a report on European research that is supportive of sound perception training. In the final sections of the paper, I will describe my own experience with applications of the approach to foreign language teaching in private and public settings, both in France and in the United States.

Overview of the Tomatis Approach to FL Acquisition

According to Tomatis, speech production[4] is founded upon accurate speech perception. This axiom has implications for foreign language learning in that foreign language learners may be confronted with sounds that they do not perceive correctly. It is Tomatis' belief that the normal human ear, which at the outset is capable of perceiving sounds present in any language, gradually selects out the speech sounds uncharacteristic of the native language.[5] This phenomenon would explain, at least in part, the difficulty of many adult learners in comprehending and reproducing the sounds of a foreign language, especially a language containing sounds markedly different from those of the native language. Tomatis further believes that by means of listening training, it is possible to enable the ear to perceive sounds that have previously been incorrectly perceived, or not perceived at all.

In the 1950s, Tomatis used phonograms made possible by panoramic speech analyzers to calculate "envelope curves" based on the characteristic mean frequency of sounds collected from groups of speakers representing various language groups. Using this information, he established what he termed "ethnograms" of several major languages. His ethnogram of European French, for example, shows a preferred frequency band between 1000 and 2000 Hz with a peak at 1500 Hz, whereas his analysis of the phonograms of speakers of British English revealed an auditory preference for sounds between 2000 and 12000 Hz (Tomatis, 1977/1991b, p. 73). The frequency bands are based not on the fundamental sounds of the language but rather on its characteristic overtones. Tomatis states in *The Conscious Ear* that "every ethnic ear can be defined by its spectrum of receptivity" (1991b, p. 71). Delattre's (1965) work on the vowel formants of various languages seems to suggest that he held a similar view.

Another important aspect of Tomatis' theory of language acquisition is the distinction he makes between hearing and listening. Hearing, for him, is a passive process in which sounds are merely received, whereas listening is active and involves volition. Gilmor (1989), in his "Overview of the Tomatis Method," used an analogy with the eye to illustrate the distinction between the two. Hearing, for

Tomatis, is analogous to seeing; in contrast, listening can be compared to looking, which involves attention and focusing. Given this basic difference, motivation, or the desire to listen, becomes a key element of the language acquisition process.

To summarize, Tomatis' theory of language acquisition assumes (a) that there is a close link between speech perception and speech production; (b) that the desire to listen is crucial to language acquisition; and (c) that the ear can be reeducated to perceive and analyze sounds that it may have eliminated through an auditory selection process. Like most specialists in listening, Tomatis believes that the right ear is best suited for the analysis of speech sounds; and this belief, along with the assumptions stated above, is reflected in his program of sound perception training, which is accomplished by means of the Electronic Ear.[6]

The Electronic Ear, a device designed by Tomatis and patented by him in 1963, consists of filters, amplifiers and a sophisticated gating mechanism that function together to enable users to perceive and reproduce accurately the sounds of a given language. A magnetic tape recording constitutes the source of the sounds, which may be either language or music. The sounds are transmitted from the Electronic Ear through specially designed Tomatis headsets, which look very much like ordinary earphones but differ from them in that each is equipped with a transmitter that sits on the skull, thus allowing the user to perceive sounds through bone as well as air conduction.[7]

At the Centre Tomatis in Paris, clients wishing to learn a foreign language are first given a diagnostic test known as the Tomatis Listening Test. This test, administered by trained testers using a machine known as the Tomatis Listening Test System, results in a graphic display of the client's auditory profile (sound perception through air conduction, sound perception through bone conduction, localization of sound in space, pitch analysis, and ear preference for language sounds). Analysis of this listening profile enables specialists to design an individualized listening program for each client. Specifically, the client's listening graph is compared to an ethnogram, which, as we have seen earlier, is a composite listening curve embodying the critical range of frequencies of the foreign language. Comparison with the sonic characteristics of the foreign language makes it possible to establish an appropriate program of auditory training for the learner.

The listening-training program is designed to enhance sound perception by boosting the frequencies which were poorly perceived during the Tomatis Listening Test, with high frequency sounds being emphasized through a process of filtering that diminishes the lower frequencies. Further, the two channels of the Electronic Ear provide what might be called a listening "workout" by alternately encouraging users to relax or focus their hearing. In the course of the training, the sound from the left earphone is gradually decreased, thus guiding the user to rely more on the right ear in processing language sounds. Learners proceed gradually from receptive listening sessions to so-called "active sessions," in which they produce or reproduce the sounds of the language. At this point, a microphone is added to the previously mentioned equipment, thus creating an auditory-vocal feedback loop.

Research Studies in Europe

The approach to second or foreign language acquisition described above has been applied, evaluated, and refined at the Centre Tomatis in Paris since Tomatis' early experiments in the 1950s. Until the last decade, however, listening training at the Centre was individualized and took place in listening booths rather than in a classroom setting. For this reason, we must look elsewhere for formal research on the application of the Tomatis approach to foreign language learning in a context that resembles classroom instruction, as we understand it.

Two studies of the application of the Tomatis approach to foreign language instruction in situations that may be considered typical of school-based instruction have been conducted in Europe during the past 20 years, one at the secondary and another at the university level. An examination of these studies will illustrate how an essentially individualized program of listening training can be adapted to a group setting within the constraints of a school environment.

During the 1976-77 school year, three English teachers, who were also trained in psycholinguistics, investigated the use of Tomatis training in the acquisition of British English at the Athénée Royal pour garçons et jeunes filles, a lycée located in Comines, Belgium (Vanthuyne, Debruyne, and Schenkel, 1977). The researchers divided the 31 students who participated in the study into an experimental and a control group matched for gender, overall scholastic record, grades in French (their native language), and their results on the individually administered Tomatis Listening Test. The control group followed an audio-oral-visual program of English language instruction over the entire academic year while, until the Christmas recess, the experimental group followed a program that consisted of music and English language tapes processed by the Electronic Ear. In January the latter began the same audio-oral-visual language program that the control group had followed since the beginning of the school year.

Comparisons of selectivity (the ability to analyze sounds in relation to each other) and of spatialization (the ability to localize sounds in space) based on the results of administrations of the Tomatis Listening Test in September and in June favored the experimental group. For example, the composite spatialization errors of the experimental group declined from 18 to 3 over the year, whereas spatialization errors of the control group declined only from 22 to 21. Concerning selectivity, the results also favored the experimental group. In the experimental group, only two students had made no errors in sound analysis[8] in September; by June, however, that number had increased to nine. Four students in the control group made no errors in September; this number remained unchanged in June. Over the year, the total number of errors in selectivity declined from 27 to 13 in the experimental group and from 22 to 20 in the control group. In addition to the Tomatis Listening Test, the two groups were compared on separate measures of rhythm and pronunciation.[9] In both cases, the experimental group outperformed the control group. Although no statistical tests were applied, the raw scores reported by the researchers consistently favored the experimental group in sound analysis, localization of sound in space, rhythm, and pronunciation.[10]

In a more recent study, this one at the university level, Kaunzner (1997) and her associates at six institutions[11] conducted a research project supported by the European Union over a period of three years between 1993 and 1995. The goals of this project were: (a) to test the efficiency of the SPT (sound perception training) method in terms of pronunciation improvement through acoustical stimulation and (b) to develop didactic pronunciation material for the target languages involved, namely German, Italian, Dutch, and Spanish.

In her discussion of the German study, Kaunzner (1997) reports highly positive results in favor of the SPT group on the Tomatis Listening Test and on a battery of tests of receptive (phoneme differentiation, sound discrimination, and word stress) and productive (reading aloud, repetition, and free expression) language. Based on a statistical analysis of the results of these tests, Kaunzner concludes that a student working with the SPT method would be able to achieve the desired pronunciation results in almost 50% less time than another student from the same course who did not receive such training. The significant and consistent advantage of the group trained in sound perception over the comparison groups in this study is all the more impressive because the sound perception training was done without intervention from a teacher, whereas the comparison groups were actually teacher directed.[12] Kaunzner speculates that sound perception training "may be of considerable help in a multilingual comprehension approach because the training literally 'opens up' the ear and the learner acquires greater sensitivity towards auditory input in general" (p. 9). While she expresses the opinion that the average foreign language learner at whatever stage of proficiency can profit from either systematic or occasional sound perception training, she identifies four groups of learners in particular who may be able to profit from an SPT approach: adult learners, advanced learners who seem to have reached a plateau, isolated learners who have to learn a language autonomously, and young learners with special hearing difficulties.

The Tomatis Approach: A Personal Account

Although the Tomatis approach is familiar to many in Europe, it is hardly known in foreign language circles within the United States. This gap may be due, at least in part, to the fact that it requires special equipment as well as specialized training in administering the Tomatis Listening Test, interpreting the results of this test, and manipulating the controls of the Electronic Ear. A sabbatical leave from the University of South Carolina made it possible for me to be associated with the Centre Tomatis in Paris from July 5, 1994, through June 29, 1995, during which time I completed a training and internship program, while at the same time teaching English, interviewing language students and teachers, and observing applications of the approach to the teaching of English and French. The first part of this section will consist of accounts based upon information acquired and observations made during that 12-month period in both a private and a public instructional setting; these reports will be followed by a description of studies that I have conducted at the University of South Carolina, using as subjects students enrolled in elementary and intermediate French courses.

Observations from 1994-95: The Tomatis Approach in a Private Setting

Even though the individualized foreign-language training program described earlier had been in place for many years at the Centre Tomatis, foreign language instruction under the supervision of a teacher began there only in the early 1990s, with English as a foreign language. In 1994, French as a second or foreign language was added. These programs functioned in the following manner: In addition to the Tomatis Listening Test, every student was given an oral and written language placement test and an interview to ascertain his or her present language ability and his or her purpose for learning the language. Students with similar ability levels and objectives were placed in the same class. Classes were limited to a maximum of four students and were taught with the teacher, always a native speaker, wearing a microphone and the students wearing the special Tomatis headsets.

Although a less intensive evening program was offered, the most typical model of foreign language instruction in 1994-95 consisted of 4 hours per day over 6 days with an additional 2 hours of listening on Sunday. Two hours of each session took place in a small classroom and involved interaction among students and instructor based on instructional materials from a variety of sources; the additional 2 hours consisted of listening in a private booth to cassettes of music (Mozart or Gregorian chant) and language (stories read aloud, filtered sibilants). As their ability progressed, learners practiced oral language through repetition (phonetics exercises, words and phrases to repeat) and reading aloud into a microphone. The individual 2-hour session could be completely tailored to the learner's listening profile.

Among those who have studied English at the Centre Tomatis are such celebrities as Gérard Depardieu,[13] Juliette Binoche, and Daniel Auteuil; however, the clients seeking to learn English or French at the Centre during 1994-95 were typically, although not exclusively, adults who needed to use the foreign language outside the world of entertainment. Among the more than 30 students whom I interviewed and/or taught over a 12-month period were two heads of multinational corporations, a petrochemical engineer, a magazine editor, an international news correspondent, an orthopedist, a plastic surgeon, and an architect. Many of them had tried several private language schools or tutors, and even travel and study abroad, without satisfactory results before coming to the Centre Tomatis. School-aged students of English who were having difficulty with the language took classes at the Centre during school vacation.

While the experiences of the adults and adolescents whom I interviewed and/or taught differed in some respects, most cited greatly improved comprehension of oral English, typical comments being that the language seemed "slowed down," that they were better able to concentrate, and that the words no longer ran together as had previously seemed the case. A number of the adult learners in question were for the first time able to produce English sounds that had previously given them trouble. The level of satisfaction that I noted in my personal interaction with students was reflected in clients' responses to a questionnaire completed immedi-

ately following one week of the foreign language training.[14] A tabulation of the course evaluations of 200 students showed that 98% of them believed that they were better able to comprehend the sounds of the foreign language after one week of intensive instruction, with 97% stating that they were satisfied with the results of the training. Given the seriousness and maturity level of the clientele, these percentages are very impressive. Although clients expressed satisfaction with the results obtained by the end of a week, they were encouraged to enroll in additional weeks of instruction in order to solidify what they had acquired, the most typical program involving 3 weeks of training.

Observations from 1994-95: The Tomatis Approach in a Public School Setting

The *Atelier-Écoute* (Listening Workshop) directed by Mme Michelle Corrigou at the Collège Rutigliano in Nantes was one of four initiatives based on the Tomatis approach that were operating under the auspices of the French Ministry of Education during the 1994-95 academic year. The following account is based on an interview with Mme Corrigou and her colleagues in May of 1995 and on subsequent correspondence with her.

Mme Corrigou had introduced listening training to the Collège Rutigliano in 1989. At that time she provided training for only six at-risk students; by 1994-95, however, the listening workshop had been expanded to include both successful and at-risk students ranging in age from 11 to 16, the participants being chosen on the basis of a request either from their parents or from one of their teachers. At the end of the 1993-94 school year, there had been 90 requests, but only 32 students could be admitted because of scheduling constraints and limited space and equipment. Upon selection, each student was given a Tomatis Listening Test, and each was retested after every 30 hours of listening throughout the program.

The *Atelier-Écoute* that I visited was located in a classroom equipped with two Electronic Ears and eight headsets, permitting a maximum of eight students to listen at one time.[15] Students were seated around a large table and drew, worked puzzles, or did homework as they listened. Although a teacher was present, no instruction took place. Unlike the listening program at the Paris Centre, little individualized pronunciation practice was possible, there being only two microphones for the eight students.

The *Atelier-Écoute* consisted of an hour-long training period in the morning and a second hour-long training period in the afternoon. Of the 120 half-hour, cassette-based sessions mediated by the Electronic Ear, 32 were devoted specifically to learning English as a foreign language. Although no formal instruction took place during these sessions, English teachers at the Collège Rutigliano reported that they had consistently observed improved rhythm and intonation on the part of the participants after the listening training. They further stated that those students who had completed the program had less of a tendency to translate during oral language practice.

At the Centre in Paris, the Tomatis approach was tailored to the individual, with all language instruction being mediated by the Electronic Ear, whereas the

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listening training that took place in Mme Corrigou's *Atelier-Écoute* was supplementary to the students' English course. Despite these differences, each program incorporated two essential components of the Tomatis approach: (1) an initial assessment of the individual's listening capabilities and (2) a listening training program mediated by the Electronic Ear. Further, the Tomatis Listening Test was given periodically in order to chart the learner's progress and to adjust the listening training in function of that progress.

Pilot Studies at the University of South Carolina

Encouraged by European research on the application of Tomatis' theory to foreign language instruction and by the observations and interviews that I had conducted during 1994-95, I applied for and received a grant that funded the purchase in the fall of 1997 of the specialized equipment and materials needed for a small Tomatis training center.[16] This equipment, consisting of a Tomatis Listening Test System, an Electronic Ear, four Tomatis headsets, a headset control box, a microphone mixer, and recorded cassettes of the music of Mozart and of French language, was completed by a professional-quality cassette player and microphones furnished by the Foreign Language Learning Center.

During the spring and fall semesters of 1998, I conducted two small pilot studies in order to determine (a) the feasibility of providing sound perception training in the setting of a large public university in the United States and (b) the effectiveness of sound perception training in increasing the language acquisition potential of students enrolled in first-year French courses.[17] The program of listening training was based loosely on the program that is typical of foreign language training at the Centre Tomatis at the present time: 10 hours of preparatory listening (*phase d'intégration*); followed by 20 hours, consisting of 10 hours of a language course mediated by the Electronic Ear plus 10 hours of individualized training (*module intensif*); and a final 10 hours of training with the Electronic Ear, followed by 10 additional hours of classroom instruction *(module sémi-intensif)*. The program at the University of South Carolina included 30 hours of Tomatis listening training; however, instead of 20 hours of foreign language instruction mediated by the Electronic Ear, students in the pilot tests were enrolled in a proficiency-oriented course, meeting 3 days per week over the semester. Since the Tomatis training was not a course component but rather a supplement to the students' language instruction, it functioned in much the same way as the language sessions of the *Atelier-Écoute* at the Collège Rutigliano. Another similarity with Mme Corrigou's program was that pronunciation practice and reading aloud were limited by the fact that, due to an incompatibility of the microphone mixer and the new model of the Electronic Ear, only one microphone was available for every four students.

Essentially the same scheduling, program, and procedures were followed in both pilot studies. Because of the busy schedules of university students and the availability of space, students were not able to attend training sessions daily. Rather, from a total of 12-13 two-hour sessions offered during a given week, they selected

three or four that suited their schedules. Some hours were more popular than others; so the number of students present at any given session ranged from one to four, with two or three being the norm. All students were obliged to follow the same cassette program; the only difference was that the students in the first study were enrolled in the second semester of the basic French course, whereas the students in the second study were enrolled in the first semester of the course.

Even though the two pilot studies were conducted primarily to determine the feasibility of introducing Tomatis training at the university level (space and scheduling, students' willingness to attend all sessions, students' reactions to the materials, appropriateness of level, etc.), students were given a second Tomatis Listening Test approximately 2 weeks after the end of the program[18] in order to evaluate the effects of the training. The results of these tests were submitted to foreign language consultants at the Centre Tomatis in Paris for their evaluation. These consultants did not know the students' names, nor did they know which tests were administered before the training and which after. They were simply given coded listening graphs and asked to assign to each a number that would reflect that student's language potential. In other words, every graph was evaluated as if it were the first listening test. Afterwards, each student's tests were placed in the proper sequence in order to determine if the student's language learning potential had increased. Four of the 5 second-semester students who completed the first pilot study (March 22 through April 14) received a higher rating on the second test. Results were similar for the second pilot study, which took place between October 15 and November 9, using volunteers from first-semester French. Again, the results of the evaluation from the Centre Tomatis were encouraging in that 5 of 7 students were seen to have improved. By combining the results of the two groups of first-year students, we observe that 9 of 12 were judged, in a blind evaluation, to have increased their language acquisition potential.

When the scores assigned in the evaluations are put into the context of students' self-report questionnaires, the outcomes of the two studies can be considered very positive. Of the 12 first-year French students who participated in the studies (5 in the first study and 7 in the second), 11 completed a self-report questionnaire at the end of the 30-hour program. All 4 students in the first study who submitted the questionnaire indicated that they found French easier to pronounce after the training; 3 of the 4 stated that it was also easier for them to comprehend oral French. Five of the 7 students in the second study cited easier pronunciation at the end of the program; 6 of 7 found that understanding spoken French was easier as well. To summarize, 9 of the 11 students who completed a final questionnaire reported improvement in both pronunciation and comprehension; the remaining students rated their ability in pronunciation and comprehension as "about the same." Only 2 students, one in each group, failed to complete the program. The first, a male engineering major, completed only half of the 30 sessions, citing the deadline for a project as his reason for withdrawing; the second, a busy mother, dropped out after two sessions because of family demands.

In the fall of 1999, Tomatis listening training was made available to intermediate students for the first time.[19] This was also the first time that the training had

been integrated into an existing language course rather than being offered as a supplement. The three instructors of French 210 (Oral Communication) agreed to allow the 30 hours of Tomatis training to replace the weekly listening journal required of all students enrolled in that course. The listening journal assignment requires each student to listen to at least 60 minutes of authentic French (radio and television broadcasts, films, etc.) during the first half of the semester and to at least 90 minutes of authentic French during the second half of the semester. Students report on their listening strategies and evaluate their progress in weekly journal entries submitted to the instructor.

After an administration of the Tomatis Listening Test to 14 volunteers from the three sections of French 210, students were randomly assigned to the Tomatis listening training group or to a control group made up of students who agreed to take a second Tomatis Listening Test after the training period, even though they would not participate in the training. The scheduling, program, and procedures for this group were the same as that of the two 100-level pilot studies described above, except that, during the microphone sessions, each student read or repeated into an individual microphone of high quality. Students in the experimental group completed 30 hours of cassette-based training, including music and French language, by mid-semester. They did not keep a listening journal either during or after the Tomatis training. Students in the control group listened throughout the semester to authentic French from a variety of sources and turned in a weekly journal. Both groups of students were exposed to authentic French video during class sessions.

All students in the three sections were given the same 100-point, video-based, multiple-choice listening test as part of their final examination. A comparison of the scores of the two groups slightly favored the Tomatis group (Tomatis $x = 87.5$; control $x = 84$). While the difference is slight, it does indicate that students were not disadvantaged by participating in the listening training program rather than by submitting weekly listening journals. Blind analysis of the students' performance on the Tomatis Listening Test (25 points) by a specialist at the Paris Center revealed that students in the Tomatis group had increased their score by an average of 3 points (range 2-4) between the first test and the test given after 30 hours of listening training, whereas students in the control group had increased their score by only 1.16 points (range 0-2).[20]

Although they do not relate specifically to language learning, incidents reported by participants in two different studies are worthy of note. Each of these students was taking voice lessons at the time of the Tomatis training. The first, a female from the first group, reported that her voice teacher, who was unaware of the listening training program, had commented on the fact that she was able to imitate musical sounds more accurately and to memorize them more quickly when learning a new piece of music. A male student in the third Tomatis study related a similar incident. After the second week of training, he enthusiastically described his latest piano and voice lesson. During that lesson, the teacher had played various series of random notes on the piano and asked him to sing them. For the first time in years of voice training, he made not a single error. Similarly, when the

teacher sang several series of notes and asked him to reproduce each series on the piano by ear, he did so perfectly. These independent and totally unsolicited evaluations of sung language do not necessarily indicate that the two students in question improved their foreign language ability; they do, however, indicate that listening training has an effect on the voice as well as the ear.[21]

Conclusion

During the past 20 years, the foreign language teaching profession has become increasingly aware of the importance of listening in language learning. As stated in the first section of this paper, the Tomatis theory of language acquisition, which emphasizes listening training, has much in common with the comprehension approaches and is consonant with the current professional interest in listening, not only as an important communication skill but also as a crucial variable in foreign language learning. Like the proponents of the comprehension approaches, Tomatis believes that the ear is the key organ for language acquisition and that a phase of receptive language training should precede production. Further, Tomatis' insistence on the importance of the desire to listen is in agreement with the Affective Filter Hypothesis. Likewise, the Linguistic Coding Deficit Hypothesis, which states that some students who underachieve in foreign language classes do so because of phonetic coding problems in the first language (Sparks and Ganschow, 1993a), coincides well with Tomatis' belief that successful foreign language learning must be based on accurate speech perception. We may conclude, then, that some aspects of the Tomatis approach agree, at least in theory, with hypotheses concerning foreign language acquisition advanced by influential scholars in this country.

We have seen too that the Tomatis approach has been implemented successfully in Europe with adolescents and adults in both public and private instructional settings. In addition, it has been tested empirically in school settings at both the secondary and university levels with highly positive outcomes. My own research, which is on a very small scale and is still in the embryonic stage, has, nevertheless, produced encouraging results in a large public university in the United States. Future studies at the University of South Carolina will examine the long-term effects of Tomatis listening training at different levels of language instruction and will include measures of oral production as well as comprehension.

Certainly, more empirical investigation is needed before we convert today's language laboratories into Tomatis listening training centers; however, given the facts elaborated above, we as a profession should not overlook the potential of Tomatis listening training for aiding not only the special cases identified by Kaunzner (1997, pp. 9-10) but also the average language learner. While not "new" in the strictest sense of the term (Tomatis established the first "ethnograms" in the 1950s), the Tomatis approach has evolved and will continue to do so as new research findings become available and new technology facilitates its implementation.[22] This "old" but evolving approach merits our consideration as a promising "new" direction in foreign language instruction.

Notes

1 This professional debate has renewed interest in earlier studies of learner variables, including that of Pimsleur, Sundland, and McIntyre, who in the 1960s identified auditory factors as contributing to underachievement in foreign language study.

2 The article by MacIntyre, for example, is an argued response to Sparks and Ganschow.

3 For a general description of the role of listening in learning disabilities, see Thompson (1993).

4 Tomatis' first "law" is that the voice contains only those sounds that the ear is capable of hearing.

5 Dr. Craig Ramey, Professor of Psychology, Pediatrics, Neuro-Biology, and Maternal and Child Health at the University of Alabama at Birmingham, the keynote speaker at the 2000 SCOLT conference, emphasized the importance of exposure to a wide variety of phonemes at an early age, so that the ability to reproduce these phonemes would not disappear.

6 In one recent article (Thompson and Andrews, 1999), the work of Tomatis is described as pioneering and foundational for an entire emerging field of sound training. The area of foreign or second language is recognized as one of the application types served by this field.

7 Bone conduction is a normal part of the hearing process. Transmission of sound through bone, however, is much faster than through air. The speed of sound transmission in meters per second is as follows: dry air, 0° C - 353 m/sec; bone - 3,380 m/sec (Lide, 1993).

8 In this part of the test, students are asked if the sound they have just heard is higher or lower than the one just before it. The sounds range from 125 Hz to 8000 Hz.

9 Rhythm was measured by means of the Stambak test, which requires subjects to listen to and reproduce 21 rhythmic sequences, each more complex than its predecessor. Pronunciation was evaluated by an impartial British judge, who listened to students from both groups pronounce complete sentences.

10 Since the report of the authors may be difficult to obtain in this country, the reader is referred to Tomatis' account of the experiment in chapter 8 of *Nous sommes tous nés polyglottes* (1991).

11 These were the Katholicke Vlaamse Hogeschool (Belgium); the Gerhard-Mercator-Universität-Duisburg (Germany); Università La Sapienza (Italy); Università Cattolica del Sacro Cuore di Milano (Italy); Universidad de Zaragoza (Spain); and the principal investigator's home institution, the Università di Bologna (Italy).

[12] There were two comparison groups. A "zero" group took regular university courses, whereas a control group worked in a conventional language laboratory under the direction of a teacher who corrected the students' performance. The materials used by the control group were identical to those used by the SPT group.

[13] Chapter 9 of the Depardieu biography listed in the references describes the actor's experience with Tomatis.

[14] It is important to keep in mind that these "weeks" normally involved 4-hour sessions daily for 6 days, plus additional individual listening on Sunday.

[15] Only four headsets can be plugged into the headphone control box, which in turn is plugged directly into the Electronic Ear.

[16] This equipment was funded by a University of South Carolina Venture Fund grant and was purchased from Tomatis International, 21bis, rue Lord-Byron, 75008, Paris.

[17] Because 3 years had gone by since my initial training, the pilot studies also enabled me to reestablish my skill in administering the Tomatis Listening Test and operating a new model of the Electronic Ear.

[18] This delay allows the students to integrate the results of the training before being tested.

[19] Because the incompatibility of the new model of the Electronic Ear and the microphone mixer made it impossible for each student in the group to speak into a separate microphone, Tomatis training was suspended during the spring semester of 1999 so that a solution to the problem could be found. This was done, permitting the continuation of the study.

[20] More detailed information about the South Carolina studies will be presented elsewhere in a research-oriented article.

[21] My husband, Buford Norman, tone-deaf for 45 years, can now whistle and sing on key as a result of Tomatis listening training in the fall of 1994.

[22] A model of the Electronic Ear now in development will be operated by means of a smart card onto which the student's listening program is encoded.

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Thinking Together: Student Interaction During the FL Writing Process

3

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"My professor said my paper is a disaster!" Emily, a former student, popped her head in my office and repeated the damning exclamation, adding that her professor said that she was clearly understanding the discussion in the 20th-century French novel class, but that her paper was nonetheless a disaster. I offered to look at her paper and agreed with her current professor's assessment. Her paper was a disaster in the literal sense: "dis" (away from) "aster" (stars). That is, it was not blessed by the stars, was not under their protection. What had happened to Emily, who had made good grades in second- and third-year French? The lack of organization in content and the simplistic language made it impossible to appreciate her ideas. Her professor had offered limited advice: Reread your paper, look at the comments, rewrite the paper. This feedback had obviously left Emily frustrated; she had always experienced success in her French courses before.

I turned to another colleague for advice. As language teachers and applied linguists, we agreed that, in fact, Emily's experience was not unfamiliar. When we talked to Emily, we discovered that she had chosen a paper topic from a list provided by the professor; she had worked alone planning and organizing her ideas; and then she had worked laboriously with a dictionary to transfer her ideas into French. She admitted that she had not spent much time rereading or revising once she had completed it. And, she was pleased that it was four pages long! In her mind, the task was completed according to the teacher's specifications.

During a conversation with the professor of the literature class, we realized how much he enjoyed teaching. However, he expressed real frustration with the students' lack of language ability. He said that most of the class time was spent verifying that students had understood the readings; he expected that the papers he assigned would reveal his students' capacity to reflect intelligently on the topics. My colleague and I decided that both Emily and her professor assume that writing in a foreign language is similar to writing in one's native language. It is likely that for them, the only difference is the added constraint of the foreign language—a constraint that functions in direct proportion to the student's mastery of the foreign language. Would the logical solution to Emily's problem be to send her back to a language class? We don't think so.

The emphasis in elementary and intermediate foreign language (FL) classes is often on listening and speaking. For the past two decades the profession has focused on the communicative approach to language teaching (Hadley, 1993; Shrum & Glisan, 2000; VanPatten & Lee, 1995). Many of us who teach FL are converts to this approach and endorse language teaching that is contextualized and personalized, that incorporates small group work, and that builds toward authentic, relevant communication. The measures of success in those classrooms often reinforce the students who are risk-takers, who speak out, and who develop good communicative skills. These students may be the "spark" in a classroom, often receiving high grades for their work. Emily, the student whose paper was a disaster, was one such student.

Nearly a decade ago Scott stated that "writing in a foreign language is not the same as writing in the native language" (1991, p. 2) and proposed an approach to teaching writing that encouraged students "to build ideas with words rather than to put words around ideas" (1991, p. 3). Later, in her book *Rethinking foreign language writing* (1996), Scott further developed this thesis, stating that "the foreign language writing process differs from the native language writing process" (p. 31). To clarify her point, she suggests that "while the set of actions involved in the writing process, such as planning, generating ideas, organizing, revising, etc. may be the same in L1 and FL, the strategies necessary to carry out those actions may differ when writing in the FL" (p. 31). This argument has important implications for teaching FL writing because it suggests that *how* students go about each of the different phases[1] of the writing process merits careful attention.

The phase of the FL writing process that has received much attention is revising. Students are often encouraged to engage in peer work when they are revising their written work, perhaps by reading other students' work and offering suggestions for improvement in both form and content. Studies analyzing the effects of peer work during the revision process, however, show mixed results. While some students and teachers may have positive experiences with peer work in revising, there are limited data supporting the effects of this teaching strategy on overall FL writing performance (Connor & Asenavage, 1994; Hedgcock & Lefkowitz, 1992; New, 1999; Stanley, 1992; Phinney & Khouri, 1993).

In this paper, we propose that generating ideas is the most critical phase of the FL writing process. This phase is particularly challenging because it involves many complex tasks, such as assessing and evaluating the assignment, retrieving information from both short- and long-term memory, testing and redefining hypotheses, ordering ideas hierarchically, translating ideas from visual or sensory images into words, and so forth.[2] Because of the cognitive demands involved in generating ideas, we submit that it is precisely during this phase of the FL writing process that peer work can play a significant role. We believe that if students are given explicit directions to guide them during collaborative interaction before they begin to write, they will experience greater success in all of the subsequent phases of the writing process.

In this study we examine collaborative peer work in a computer-mediated environment during the initial phase of the writing process. In particular, we ana-

lyze students' attitudes about peer interaction at this phase as well as the collaborative strategies they use.

Method

For this research project we used a case study approach to examine 8 college-level students of French. Our principal goal was to gain insight into FL learners' attitudes and strategies when they are working collaboratively during the early phases of the writing process. This qualitative analysis was also designed to serve as a guide for further studies on the nature of collaborative peer work during the FL writing process. The principal investigator was not the teacher of the course.

General procedure

Course description: The students who participated in the study were enrolled in a college-level advanced French grammar course designed to enhance students' understanding of complex grammatical structures and to develop a correct, idiomatic writing style in French. Students enrolled in this one-semester course have generally completed the equivalent of 3 years of college-level French. Although the primary focus of the course is on the subtler points of French grammar, students are required to do both intensive reading (short texts for purposes of close grammatical analysis) and extensive reading (lengthy texts to encourage reading for general understanding and pleasure). Grades for the course are based on performance on five take-home grammar exams and 4 two-page compositions. The composition assignments are based on the readings and are designed to elicit expository and persuasive discourse.

Participants: Eight students between the ages of 18 and 22 were enrolled in a one-semester college-level advanced French grammar course during the fall of 1999. Of the 8 participants, 7 were female and one was male. The students completed their composition assignments using the computer program *CommonSpace* (described below). In addition, all students volunteered to have their work analyzed by the investigator and did not receive extra credit for their participation in the study. The teacher of the course did not see any results of the study until after the semester was finished and grades were submitted.

Setting: During the course of the semester the participants met 10 times in a computerized classroom. Students were seated at individual computers and had an on-line conference space prepared for their use. Students were assigned randomly to work anonymously with peers in that conference space. Some students chose to reveal their identities during their interactions.

Writing software: Students in the study used *CommonSpace*, a collaborative writing software program that allows students to engage in real-time textual dialogue with one another. This software is designed for FL writing and includes a bilingual French-English dictionary and a French thesaurus. Students used the writing program to confer and exchange ideas. In addition to the conference feature, *CommonSpace* allows the creation of multiple writing spaces for making annotations. Thus, students could create multiple columns onscreen for attaching

marginal notes to a document. In our study, student writers readily managed several versions of their compositions by resizing columns, hiding and showing, or dragging and dropping them elsewhere onscreen. Students also used the software for word processing when they wrote their compositions.[3]

Writing tasks: Students were required to write four persuasive essays. While the topics varied, the mode of discourse remained the same. For each persuasive essay, students had to state their position on a given topic, explain their point of view, and convince the reader of its merit. Each writing task consisted of several activities: choosing a topic, exchanging ideas with peers, and consulting a model text. (See Appendix A for a sample composition assignment.)

Writing sessions: During the course of the semester, students participated in a total of ten 50-minute writing sessions in the computerized classroom. During the second week of the semester, students spent two sessions learning to use the software and writing a preliminary composition. These two sessions were designed to ensure that the students were familiar with the format of the writing tasks, as well as with *CommonSpace* and the general procedure.

For each of the four composition assignments, the students worked for two consecutive 50-minute sessions. During the first of the two sessions, students read the composition assignments and initiated collaborative work; during the second session, students used ideas that they had developed in the previous session and began writing. All writing sessions were designed to give students the opportunity to generate and organize ideas for their compositions and also to exchange ideas with peers during the initial phase of the writing process.

Assessment procedures: Two types of assessments were used for this study:

1. *Attitudinal assessment*: After each composition, students were asked several questions to assess their attitudes toward the collaborative work with peers as well as their reactions to using the model texts. Students were asked to rate their responses using a basic five-point Likert scale, with *5* being the highest score (strongly agree) and *1* the lowest (strongly disagree).

2. *Interaction assessment*: The 8 participants worked in groups of 2 or 3 and generated four sets of interactions based on the composition topics. The interactions were analyzed primarily according to the terms proposed by Antón and Dicamilla (1999, p. 235) that include references to how peer interaction enlists the learner's interest in the task, simplifies the task, keeps the learner motivated and in pursuit of a goal, and reduces stress and frustration.

Discussion of Findings

Student attitudes: With regard to students' attitudes concerning collaborative work, their responses indicate that they were generally very comfortable exchanging ideas with peers. (See Appendix B, Peer Interaction Questionnaire.) Using a Likert scale, with *5* being the highest score (strongly agree) and *1* the lowest (strongly disagree), students responded to several questions relating to their level of comfort. Most students felt comfortable sharing their ideas with others during the writing sessions; all students indicated that they felt comfortable reading other

students' ideas. Moreover, students felt that collaboration made the writing assignments more enjoyable. In addition to their positive attitudes about collaboration, students felt that their peers' comments improved their work. It is important to underscore the fact that despite students' favorable attitudes toward peer interaction in a computer-mediated environment, when asked if they would exchange ideas about a composition topic if not asked to do so, the mean response was 2.0. That is, students generally felt that they would *not* exchange ideas about a composition topic if they were not required to do so.

The investigator for the study was present in the computerized classroom while students were working and engaged in informal conversations with them. While these findings are intuitive, it is worth noting that at the beginning of the project some students were unwilling to share ideas with others because they seemed to feel that their ideas were not valid or that their ideas were too good to "give away." However, the investigator noted that during the course of the research experiment, students became increasingly open in their participation and less guarded about sharing ideas.

In addition, when the investigator inquired as to when students enjoyed peer work, there was general consensus that they enjoyed the collaborative work at the beginning of the writing process but were strongly opposed to peer work after they had written a composition. The investigator also noted that most students preferred to write their compositions alone but agreed that exchanging ideas with peers encouraged them to think about their topics before beginning to write.

As concerns the use of the model text, the composition task directs the students explicitly to read it (see Appendix A), although it was ultimately their choice whether or not to use it. Surprisingly, students generally liked exchanging ideas about the model text and indicated that they preferred discussing the model text to reading it alone. Furthermore, they felt that the model text was more accessible when they were working with a peer. The investigator also noted that students working together often encouraged each other to begin their exchanges by discussing the text and its pertinence to their composition topics.

Overall, student attitudes regarding collaborative peer work in a computer-mediated environment were positive. These findings suggest that when students are beginning to work on a composition assignment, they are willing to exchange ideas. In fact, students may even feel that it can be beneficial to interact with peers before beginning to write.

Student interaction: All student interaction took place in the *CommonSpace* writing environment. All students worked with two or three program windows open, showing that reading, reflecting, generating ideas, sharing ideas, and writing were all going on at the same time. The work spaces, saved for later analysis, revealed all iterations of a student's composition in a single document, thus demonstrating precisely how each writer's ideas evolved into a finished paper.

It is interesting to note that students generally used their native language (L1) for all collaborative interactions. Although the composition tasks and the model texts were entirely in French, the students were not given any explicit directions regarding the language they should use during collaboration. Because of the vis-

ible work spaces, it was clear that students were reading and beginning to write their compositions in French. Furthermore, a comparison of the L1 interaction and the FL composition screens does not show any evidence of translation. Rather, the students were using informal L1 discourse to brainstorm and discuss ideas while beginning to write their compositions in French, using a more academic register. While this bilingual approach may be of concern to some, it is worth noting that students seemed to benefit from this strategy because it relieved them of the substantial cognitive burden involved in generating ideas and allowed them to write organized essays with a richer content.

In order to gain further insight into the nature of student interactions, we have chosen to focus on the set of interactions associated with the second composition assignment (see Appendix A). Because students had written a preliminary composition during the orientation and had previously completed one composition assignment, we considered that they were sufficiently familiar with the composition tasks and had learned how to use the collaborative software. The interaction analyzed in this study involved three students as they discussed the composition task (write an essay illustrating your personal philosophy) and the model text (an excerpt from Camus' *L'étranger*). The students chose to identify themselves as Al, C, and T; however, the investigator did not know who they were.

The conference opens with comments shared exclusively between Al and C. Their comments illustrate an attempt to both understand and simplify the writing task:

> Al: Hi!
> C: So, what are we doing this time?
> Al: I don't know . . . a personal philosophy any ideas. . . . I'm thinking
> Al: I guess we don't have to have the same philosophy, we're just supposed to bounce the ideas off one another—I'm not so good at this. . . .

Al's comment, "I'm not so good at this," suggests a hesitation to initiate a discussion and assert his/her opinion. Nevertheless, s/he quickly overcomes the hesitation and begins by assessing the writing task. Al is aware that the audience is composed of peers, and the statement "We're just supposed to bounce the ideas off one another" suggests that s/he wants to hold the participants accountable to one another. That is, by directing the participants to the task, Al simultaneously engages and motivates his/her peers to begin thinking and sharing their ideas with the group.

During the on-line discussions the form of writing approaches the give-and-take of conversation. That is, the exchange is spontaneous and unplanned. In the following excerpt, the students attempt to assert their own ideas about a personal philosophy and establish its relevance to the composition topic. In discussing their ideas, the students keep one another motivated, using humor, highlighting good ideas, and pointing out examples to foster further discussion.

T: Hi guys! I think your idea is good, Al. You could talk about how one can't really understand their life and themselves until they experience independence or some sort of hardship something like that.
T: I think I'm going to talk about how one does not truly understand the value of their happiness until they experience hardships and unhappiness. I think examples is kind of hard for this sort of paper.
C: You could probably work that out somehow, I bet.
Al: Maybe that at this time in our lives when unencumbered by many responsibilities, it's our obligation to take advantage of opportunities given to us, with the idea that character development and education, etc. will make us citizens who give back to the community in some way????

C is the participant who is perhaps the most reluctant to contribute opinions to the peer group. His/her remarks are short and reactive. However, by his/her own admission, s/he is still in need of ideas. The other two members of the group manage to use humor to control the possible frustration with the difficult topic.

C: I really have an amazing lack of personal philosophy.
Al: hahaha ... ok, I'm going to start trying to jot some ideas for my pseudo-idea. Let me know when you think of your life philosophies.

Al acknowledges C's stress and frustration ("hahaha"), thus lowering the affective filter for all participants. S/he utters "Let me know when you think of your life philosophies," indicating that s/he is willing to provide the necessary scaffolding for a reluctant C.[4] In this naturally developing communicative process, there is a series of action-reaction moves as the students push one another to think more critically about the topic. In the next excerpts we can observe the students motivate each other to stay on task by proposing several solutions to the problem of understanding the model text that is part of their composition task:

Al: T, good idea. . . . I think you have a good topic. You can pull examples from the excerpt, have you read it? What's the deal?
C: It's this guy who's in prison talking about hypothetical ways he would be happy.
T: I didn't get the excerpt. What was his "final philosophy"?
C: You get used to everything, I believe is the conclusion: "on finissait par s'habituer à tout."
Al: What about "il y avait plus malheureux que moi"
C: I think they work out to be the same thing, really
Al: Ok, so how does this relate to the composition we have to write?
C: Basically, there isn't really any good or bad, per se
T: Or maybe he means when saying "il y avait plus malheureux que moi" that one should be content with what one has because it can always be worse. Look for the little things in life that can make you happy, like he states waiting to see the different curious ties of his lawyer. . . . I don't know. . . .

The students' comments demonstrate how the participants deliberately explore the opinions and resources of their peers to further their understanding of the model text. When T admits that s/he does not understand the text, the two other students point out the important aspects and provide textual examples. They direct one another to consult the text and attempt to identify their own personal meanings and relevance of the passage to their composition topics.

T, who initially indicated that s/he did not understand the reading, is finally engaged in the interaction, reacting to the ideas of the others and coming to a more refined understanding of the model text. In the final analysis, T comes to understand the text better, C has defined his/her writing topic more clearly, and Al has developed enough content to begin organizing an outline.

Al: That sounds good. . . . what now? Start outlining our respective topics? C, what is your topic again?
C: I'll just write about how you have to experience bad to know good.
Al: Sounds good
T: C, that sounds good, and you can use the excerpts as your examples. I'm going to make my outline now!

This interaction brings into clear focus the potential benefits of peer collaboration during the idea generation phase of the writing process. We find Al, C, and T as they begin to brainstorm about the topic and try to understand how they can use the model text for their essays. When assigning a composition in the FL, teachers often forget how cognitively demanding this process can be. As shown in this interaction, collaborating with peers (in this case in a computer-mediated environment) can reduce cognitive demands by facilitating the understanding of a writing task, generating ideas for a topic, creating a real audience, organizing ideas, developing content, and keeping students engaged in their writing.

Conclusions

How does this research study help us understand Emily's problem, as outlined in the beginning of this paper? Her teacher said her paper, written for her 20th-century French literature class, was a disaster. If we return to the etymological meaning of "disaster," we recall that it means "not under thelucky stars." We know that Emily worked alone, at a disadvantage, with no opportunity to interact with her peers and explore her ideas before writing. This study demonstrates the value of collaborative peer work during the idea generation phase of the writing process, and we believe it furthers our understanding of Emily's problems.

Would Emily's paper have been so problematic if she had been required to engage in discussion about her paper topic with her peers? We don't have all the answers. Further study is required to analyze the effect of collaborative peer work on the quality of FL writing. In fact, this research study poses more questions that it answers: What effect does collaborative peer work during the idea generation phase of the FL writing process have on the writing product?[5] Does collaborative peer work in L1 have a different impact on writing from that of collaborative peer

work in FL? To what degree are the grammatical correctness, organization, and richness of content affected by collaboration in the early phases of the FL writing process? Is there a difference between collaboration in a computer-mediated environment and face-to-face collaboration? These are just a few questions that arise from this fertile topic.

Although this study is a first step in analyzing computer-mediated collaborative peer work, it does show that students feel a sense of community, or support, as they begin to explore ideas when faced with a challenging FL writing task.[6] It also provides evidence that explicit direction to engage in collaborative work encourages critical thinking about the composition topic. Finally, it suggests that students can learn how to think together and to help each other carry out cognitively demanding writing tasks. We believe that if Emily had had the benefit of collaborative peer work while generating ideas for her paper, she might still feel like a star French student!

Notes

1 When talking about the writing process, we use the word "phase" (instead of "stage") to avoid suggesting that the writing process is linear. We consider the writing process to be non-linear, or recursive, and we view the writer as moving constantly from rereading to revising, to generating ideas, to planning, and so forth.

2 See Scott's *Rethinking foreign language writing* (1996), pp. 33-34 and 51-53, for further research on idea generation and FL writing.

3 We chose to use *CommonSpace* for several reasons. While other software programs, such as *Daedalus*, focus on writing and collaboration activities, *CommonSpace* stimulates critical analysis as students continuously reflect on their progress. Using the comparison feature, students can see every step of the writing process. In addition, *CommonSpace* maintains a double focus that is text based: interaction among peers, and student interaction with the text.

4 "Scaffolding" is a Vygotskian term for a complex interaction in which no individual member of a group produces fully complete output. Rather, each individual in a group contributes to the others in a collective production of the task (Donato, 1994). Studies have shown (Antón & Dicamilla, 1999; Donato, 1994) that during collaborative activity between learners at the same level of proficiency, knowledge shifts between the members of the group as each member contributes different skills and areas of expertise to the task.

5 In a larger study, Semones presents results regarding the effect of peer interaction in a computer-mediated environment on the quality of FL writing (dissertation in progress entitled "The effects of peer interaction in a computer-mediated environment during the FL writing process," Vanderbilt University).

6 For additional research on the characteristics of written interaction in a real-time computer-mediated environment, see Kern (1995) and Beauvois (1997).

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Appendix B: Peer Interaction Questionnaire and Mean Scores

5 = strongly agree 4 = agree 3 = no opinion
2 = disagree 1 = strongly disagree

	Mean score
I feel comfortable sharing my ideas with others during the writing sessions.	4.8
I feel comfortable reading others' ideas.	5.0
I feel that the comments of my peers during the on-line conference discussion were essential to my composition.	4.0
I feel that exchanging ideas with a classmate makes the writing assignments more enjoyable.	4.6
I feel that exchanging ideas with a classmate improved my compositions.	4.0
Discussions about the model text made the reading passage less difficult for me to understand.	4.0
I prefer reading and discussing the *texte modèle* with a classmate to reading it alone.	3.5
I would exchange ideas about a composition topic with a peer even if not asked to do so in this class.	2.0

Appendix C: Conference for Composition 2

Al: Hi!
C : So, what are we doing this time
Al: I don't know . . . a personal philosophy. . . . any ideas . . . I'm thinking. I guess we don't have to have the same philosophy, we're just supposed to bounce the ideas off one another—I'm not so good at this. . . .
Al: I think I'm going to write something about how I'm going to Scotland next semester because I feel like I need to do something for once on my own and although it's a very scary thought that I'm going alone and won't know anyone there, it is very important that I do it. . . . do you think I could work that into any kind of philosophy?
T: Hi, guys! I think your idea is good, Al. You could talk about how one can't really understand their life and themselves until they experience independence or some sort of hardship . . . something like that.
T: I think I'm going to talk about how one does not truly understand the value of their happiness until they experience hardships and unhappiness. I think examples is kind of hard for this sort of paper.
C: You could probably work that out somehow, I bet.
Al: Maybe that at this time in our lives when unencumbered by many responsibilities, it's our obligation to take advantage of opportunities given to us, with the idea that character development and education, etc. will make us citizens who give back to the community in some way????

Appendix A: Composition Assignment 2

Sujet: Vous allez écrire un essai dans lequel vous chercherez à illustrer une philosophie personnelle. Avez-vous une philosophie personnelle en ce qui concerne l'amour? Le travail? La famille? L'essai que vous écrirez comprendra trois parties: une opinion personnelle, des exemples qui illustrent et expliquent votre opinion et un argument pour convaincre votre lecteur.

Chercher les idées: Complétez les activités ci-dessous pour commencer à formuler vos pensées.

1. Choisissez une idée qui vous intéresse.
   _____ On s'habitue à tout.
   _____ La liberté se trouve dans les souvenirs.
   _____ La liberté n'existe pas dans la société.
   _____ Le bonheur est lié à la solitude.
   _____ Le bonheur est l'habitude.
   _____ On doit connaître le mécontentement pour reconnaître le bonheur.
   _____ Le mécontentement général est la conséquence de la solitude.
2. Ajoutez d'autres idées qui vous viennent à l'esprit à propos de ce sujet. Echangez vos idées avec un collègue.
3. Demandez l'avis de votre collègue pour préciser l'idée que vous allez traiter.
4. Consultez le texte modèle pour voir comment Camus exprime sa propre philosophie. Que pense votre collègue de ce texte?

Texte modèle: Voici un extrait du roman *L'étranger* écrit par Albert Camus en 1942. Le narrateur dans ce roman a tué un homme et il est en prison. Dans cet extrait il imagine sa vie passée d'homme libre quand il pouvait faire ce qu'il voulait. Il raconte ses pensées de prisonnier et enfin il exprime une philosophie.

> Au début de ma détention, pourtant, ce qui a été le plus dur, c'est que j'avais des pensées d'homme libre. Par exemple, l'envie me prenait d'être sur une plage et de descendre vers la mer. A imaginer le bruit des premières vagues sous la plante de mes pieds, l'entrée du corps dans l'eau et la délivrance que j'y trouvais, je sentais tout d'un coup combien les murs de ma prison étaient rapprochés. Mais cela dura quelques mois. Ensuite, je n'avais que des pensées de prisonnier. J'attendais la promenade quotidienne que je faisais dans la cour ou la visite de mon avocat. Je m'arrangeais très bien avec le reste de mon temps. J'ai souvent pensé alors que si l'on m'avait fait vivre dans un tronc d'arbre sec, sans autre occupation que de regarder la fleur du ciel au-dessus de ma tête, je m'y serais peu à peu habitué. J'aurais attendu des passages d'oiseaux ou des rencontres de nuages comme j'attendais ici les curieuses cravates de mon avocat et comme, dans un autre monde, je patientais jusqu'au samedi pour étreindre le corps de Marie. Or, à bien réfléchir, je n'étais pas dans un arbre sec. Il y avait plus malheureux que moi. C'était d'ailleurs une idée de maman, et elle le répétait souvent, qu'on finissait par s'habituer à tout.

(This composition assignment is modified from New and Scott's *Traitement de textes: Une introduction à l'expression écrite.*)

C: I really have an amazing lack of personal philosophy...
Al: hahaha . . . ok, I'm going to start trying to jot some ideas for my pseudo-idea . . . let me know when you think of your life philosophies...
C: Well, let's see . . . not knowing happiness until experiencing unhappiness is probably relatively easy and therefore, doable.
Al: T, good idea . . . I think you have a good topic. You can pull examples from the excerpt, have you read it? What's the deal?
C: It's this guy who's in prison talking about hypothetical ways he would be happy.
T: I didn't get the excerpt. What was his "final philosophy"?
C: You get used to everything, I believe is the conclusion: "on finissait par s'habituer à tout."
Al: What about "il y avait plus malheureux que moi"...
C: I think they work out to be the same thing, really
Al: Ok, so how does this relate to the composition we have to write?
C: Basically, there isn't really any good or bad, per se
T: Or maybe he means when saying "il y avait plus malheureux que moi" that one should be content with what one has because it can always be worse. Look for the little things in life that can make you happy, like he states waiting to see the different curious ties of his lawyer. . . . I don't know....
Al: that sounds good. . . . what now? Start outlining our respective topics? C, what is your topic again?
C: I'll just write about how you have to experience bad to know good.
Al: sounds good
T: C, that sounds good, and you can use the excerpts as your examples. I'm going to make my outline now!

The European Union and the Second Language Curriculum of the 21st Century

4

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University of the South

Introduction

Despite the fact that The European Union plays an ever-increasing role in all facets of life in 21st-century Europe, most second language teachers have not yet begun to include units on it in their curriculum. Why is this? In talking to colleagues in French, German, and Spanish, I have found that they are either still unaware of the significance of the EU today or are insecure about their knowledge of it. Second language conferences, moreover, seldom include sessions on the EU, and little has been written on it for the eyes of the L2 teacher. This article is an attempt to fill this information gap and especially to provide L2 teachers with the resources to incorporate the EU into their curricula. To help students come to terms with this important aspect of contemporary European culture, I have incorporated easily applicable pedagogical activities into each section of the article. Activities in the text are italicized, so that they can be readily located. Additional exercises appear at the end of the article.

The EU as a Geographic Entity

Both teachers and students will profit from viewing the EU on four levels: geographic, economic, political, and social. Talking to teachers at the 2000 SCOLT meeting in Birmingham, I heard again the comment that teachers occasionally make: "My students do not know geography." Familiarizing them with the location of their target county with respect to the other 14 members of the EU is a first step towards knowing what the EU is all about. *After tracing an outline of Western and Central Europe, student groups can guess what 15 countries are members of the EU (Austria, Belgium, Denmark, England, Finland, France, Germany, Greece, Holland, Ireland, Italy, Luxembourg, Portugal, Spain, and Sweden) and then fill in the internal borders based on their model.* This kinesthetic/experiential approach to the EU will help them become familiar with European geography while hardly realizing they are doing so. It also helps to have students identify all 15 capitals, as they are constantly in the news, at least partially because of the semi-annual meetings of the Council of Europe, a summit conference of heads of state or government which rotates from country to country. *At this point students on the elementary*

level can do a learning activity in the target language that my students have profited from. They write across the top of a transparency three columns—country, people, language; and in the left margin they make a vertical list of all 15 members. They can work in pairs to fill in the target country, the name of its people, and its language on the transparency to show to the entire class. This activity, too, fully engages students in the target language.

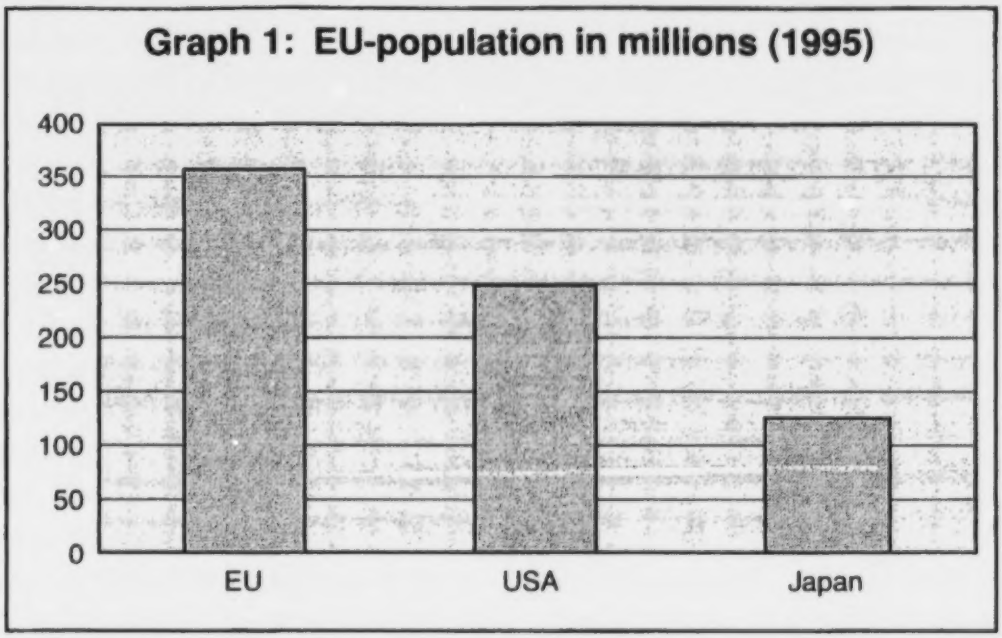
Another geography-based activity is to have students discuss in groups which non-members of the EU included in their map might be likely to become members in the future. Teachers can then list the six pending members (Poland, the Czech Republic, Hungary, Slovenia, Estonia, and Cyprus) and the six which are under consideration in the second wave (Slovakia, Latvia, Lithuania, Malta, Bulgaria, Romania, and Turkey). Students can work together to arrive at possible reasons that these countries are not yet members, such as (a) a lack of democratic practices and free-enterprise systems as a result of past Communist control, (b) high inflation, (c) heavy national debt burden, or (d) lack of a solid human-rights record. An example of this last point, for example, is Turkey, whose handling of the Kurdish question was criticized in March 2000 by Günter Verheugen, EU Commissar for EU expansion, who told the Turks that they would have to improve their treatment of the Kurds to be seriously considered as a candidate for the European Union.

Engaging elementary-level students is easy with a flag-drawing activity. By familiarizing themselves with the flags of all 15 countries, students learn the words for many colors, as well as the objects on the flags. The flags are to be found on the EU website: < http://europa.eu.int > Teachers should insist that the groups/pairs describe their 8.5"x11" flags to the class when finished. They can also make a classroom display at the end of this activity. In fact, the students can make a collage of the EU using the flags and numerous other materials on the various member states. *Still another activity aids them in learning numbers: They use the mileage scales in an atlas to determine how far one country's capital is from the next.* Students will quickly notice how close the European countries are and better understand the economic and political rationale for a united Europe.

A last and brief geographic activity would be for students to design a bar graph, similar to GRAPH 1 on the top of the next page, representing the size of the population of the EU as compared to that of the USA and Japan. Teachers can then show their students a transparency with the actual population, so that they can see how close they came to reality. This activity will underscore the influential position of the EU in the world.

Economic Aspects of the European Union

When the European Union officially started with the signing of the Treaty of Rome in 1957, most observers recognized the EU solely as an economic vehicle. Indeed it has been a great economic boon to members. *Students should be asked to define "single market," the concept crucial not only to the economic but also to the political and social essence of the EU.* Over the years it has been defined as a region without internal borders, in which there is free movement of goods, people,



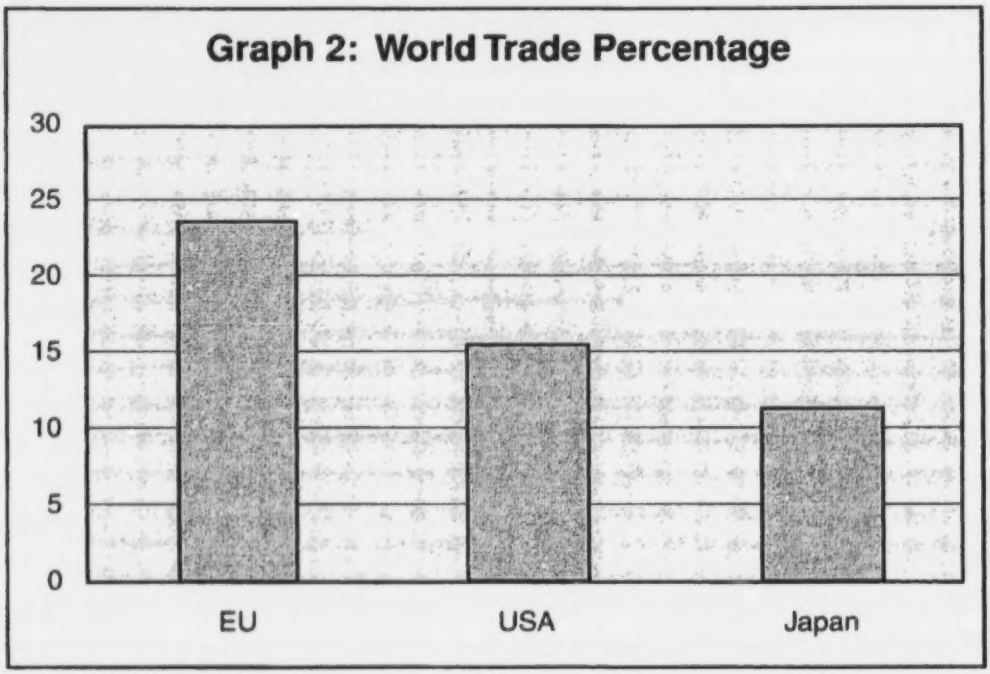
services, and capital, according to the provinces of the EU treaties. In the 1960s, tariffs began to fall and have continued to do so, especially since the Single European Act of 1986, another very important treaty. With the elimination of the protective tariffs which countries used to place on their own products, European consumers save abundantly, and paperwork and bureaucracy are lessened.

This is a good time to ask students at any level of second language learning what advantages the EU brings to its citizens. Perhaps they will list a number of the most significant: (a) a larger selection of goods and more consumer protection, (b) cheaper products, (c) more competition between products and banks and services, (d) the opportunity to live anywhere in the EU, (e) job training in all member countries, (f) a larger selection of jobs because EU citizens can work anywhere in the EU, (g) easier and faster travel because of a lack of border controls, (h) equal rights in all countries, (i) more peaceful coexistence, (j) a huge increase in cultural offerings because of sharing of resources, (k) more healthy life and environment through interstate cooperation, and (l) easier shopping, because contents of products such as spaghetti sauce and medicines are the same in all countries. Once they have guessed at these and the teacher has discussed them, they will better understand what the EU really means for its citizens.

Almost nothing fascinates people interested in contemporary European civilization more than the idea of a common currency for the EU. As French and German politicians have long argued, there can be no truly united Europe without it. Thus, even the Germans, with the most sought-after currency in Europe, especially prior to German reunification in 1990, are willing to replace their hard currency with the new euro. In recent years I have had much success with my own students and in teacher workshops with the following activity: *Students or pairs of students are assigned a country. Remaining students are to suppose they have*

$100 in travelers checks and visit all 15 countries represented by their classmates, beginning in England and ending in Greece, yet purchasing nothing. In each country they change all $100 to the local currency, paying 2.5% transaction fees each time. In Greece they change the money back to dollars before leaving for home. They will be amazed that their money has shrunk by one third, though they made no purchases. Could there be a more concrete reason for union than this? Frequent travelers, as are many Europeans, will save all the money they have previously spent merely by changing to the currency of the countries they visit, and foreigners will do the same. Students can bring calculators to class for this activity and even to do it in two separate groups to compare the final sums they reach.

Another brief activity is to have students estimate the size of the EU market as compared to that of the USA and Japan.



Here, too, as with the population comparison, they will note the significance of the EU to the world economy.

Though the euro, as the single currency is called, has been the official tender of exchange for bank and business transactions since January 1, 1999, it will not find its way into the pockets of EU citizens until January 1, 2002. It will, however, be the only European currency after July 1, 2002. If Europeans were not truly aware of their EU citizenship beforehand, they will be at that point. And foreign tourists will take note as well, as they profit from the savings engendered by a single currency and the end of the nuisance of many individual coins and notes.[1]

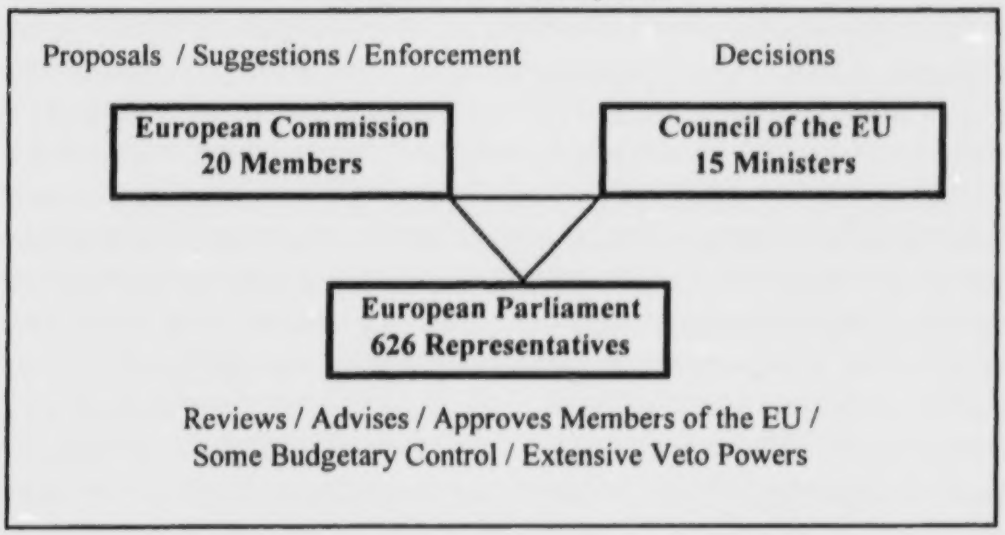
Teachers can ask students to design the euro notes and coins as a homework assignment and then play for them the choral part of the last movement of Beethoven's *Ninth Symphony*, while displaying the EU flag, available on the EU

website. It should be noted that the flag has 12 gold stars forming a circle on a blue field. Why only 12? It was decided prior to 1995, when Austria, Finland and Sweden joined the EU, that the 12 stars would henceforth represent all EU countries, no matter how many more would later join. The stars thus assumed only symbolic importance. This represents a huge savings for the EU by eliminating the manufacture of ever-new flags. Teachers can make connections to the USA here by asking students to reflect on or research the evolution of the American flag.

The Political Face of the European Union

Before embarking on a political treatment of the EU, teachers might ask their students to speculate on the political role or nature of the EU. Students may be amazed to learn that the EU has its own tripartite government, although it is quite different from the three branches of the American government: the executive, legislative, and judicial. In Europe the triad is called the European Commission, the European Parliament (EP) and the Council of Ministers or European Council. Each body has distinct functions and serves as a kind of check on the other two. I outline the nature and functions of the three to my students in the following manner:

Framework of the System



Each time the Council of Ministers meets, it contains all 15 ministers of whatever area is under discussion. If agriculture is the topic, for example, then all 15 ministers of agriculture are present. The Council is still the most important body, but the EP has been upgraded in authority over the years so that it now has a say in roughly 75% of European legislation, either by means of its own legislation or its veto power. The remaining 25% resides in the areas of agriculture and foreign affairs, which the 15 countries still jealously relegate to themselves. One problem facing future EU meetings is the fact that so many decisions in the Council of Ministers must still be made unanimously to go into law. This requirement has to

be altered soon, since the more members that join, the more difficult it will be to reach unanimity. But some countries, like Great Britain, are reluctant to give up veto power. Larger countries may also fear being outvoted by smaller ones, who in turn want more of a say in EU affairs. As the size of the EU grows, however, these fears will have to take a backseat to workability. Many believe the 20-member Commission will also have to be modified.

Students might note the lack of a judicial branch in this triad. There is indeed a European Court housed in Luxembourg, the capital of the Grand Duchy of Luxembourg, which can pronounce binding legal decisions on matters placed before it, much like the American Supreme Court, though it is not considered a part of the basic framework of the EU governmental system. *Students can design a case to bring before the European Court, such as the typical scenario of one country suing another for attempted protectionism of its products.* Instructors can, if they wish, give a sample case, such as that announced in the news on March 6, 2000, when Austria decided to sue the other 14 members of the EU for isolating it from EU activities because of the inclusion of a right-wing party, the Freedom Party of Austria, in the new Austrian government. The suit emanated most immediately from the members' decision to prevent Austria's participation in a tourism convention in Brussels. For this unit, and perhaps for some of the others, teachers may wish to work with social science colleagues to gain additional knowledge on international governance and trade. Indeed, second language and social studies classes may both profit from working together on some of the activities.

If no student has yet inquired as to where meetings of the EU or its governing bodies take place, this is a good time to introduce the three seats of EU governance, since the city of Luxembourg has just been mentioned. *Class members can profit from debating the pros and cons of having all meetings in one city, or they might simply list the advantages and disadvantages of multiple cities.* As it now stands, all meetings of the European Commission take place in Brussels, as do all committee meetings of the European Parliament and all sessions of the Council of Ministers. Brussels is, therefore, often called the capital of Europe. Yet the secretariat of the EU is in Luxembourg, as are most of the European Parliament's translation services, which are housed in a skyscraper. The plenary sessions of the European Parliament take place one week each month in Strasbourg, France, and over 100 trucks are necessary to transport the materials there for these meetings at great cost. Despite this cost, it should be noted that the EP is the only elected body of the EU and, as such, is extremely important. The Commission and Council are appointed by their respective governments.

A few years ago the new EP building, large enough to accommodate the representatives of future members of the EU, was opened there. When there was some sentiment in the past for consolidating the EP in Brussels, former French President Mitterand went on the offensive to promote the importance of Strasbourg, and people realized that the consolidators and budget cutters faced a losing battle because of France's dominant role in the EU as well as the desire to have the EU be truly European by being located in various member countries. Thus Germany, the largest country in the EU, now houses the European Central Bank in Frankfurt

am Main, while many other countries provide a venue for other, lesser known services. *It will help students understand the broad scope of the EU if they can sit together in pairs and come up with names of committees they think are needed to do the many tasks facing the European Parliament.* They might begin this activity by being reminded that the US Congress has many committees, too, such as Budget, Appropriations, Judiciary, and Ways and Means. Teachers can then show a transparency in the target language of the EU's 20 standing committees:

Foreign Affairs, Security and Defense Policy
Agriculture and Rural Development
External Economic Relations
Legal Affairs and Citizens' Rights
Social Affairs and Employment
Economic and Monetary Affairs and Industrial Policy
Research, Technological Development, and Energy
Institutional Affairs
Fisheries
Environment, Health, and Consumer Protection
Culture, Youth, Education, and the Media
Development and Cooperation
Civil Liberties and Internal Affairs
Women's Rights
Rules of Procedure and Verification of Credentials
Transport and Tourism
Regional Policy
Petitions
Budgets
Budgetary Control

Finally, students can compare the English designation of the committees to that of the target language.

Second language students will no doubt have questions about the various languages in the EU institutions. Teachers may wish to show the history of languages in the EU by means of the following list:

Official Languages of the EU

1957: French, German, Dutch, and Italian
1973: English and Danish added
1981: Greek added
1986: Spanish and Portuguese added
1995: Swedish and Finnish added

Simultaneous interpretation of all parliamentary and committee debates in the EU is provided in these 11 official languages.[2] Similarly, all parliamentary documents are translated into and published in these 11 languages. From the website or from readily available EU publications, faculty should obtain a picture of EP

sessions with the interpretation booths that line the upper level of the parliamentary chamber or committee room. It is absolutely fascinating to realize that all sessions are translated simultaneously into all 11 languages and that any observer can simply turn the dial of the speaker at each seat to hear the desired language. The thousands of translating and interpretation positions are a good source of well-paying jobs for young Europeans. Along with the jobs comes the possibility of their attending courses for free in any of the other EU languages in order to upgrade their skills or move into new areas of work.

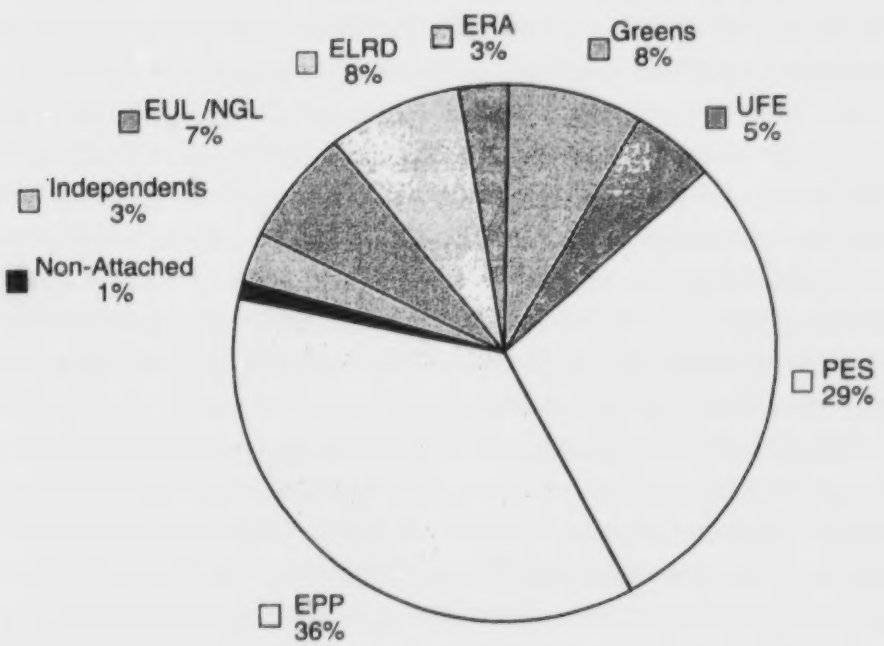
A teacher taking students to Europe would be well advised to schedule a session in Brussels, Luxembourg, or Strasbourg, so that students can see the huge role that language plays in the EU and the huge investment it makes to recognizing the validity of each tongue. It is also staggering to learn that thousands of people are employed in the three cities in the areas of translation and interpretation. What more valuable lesson is there for our students in the validity of second languages?

If students are not yet aware of a dilemma, they should be asked to ponder the following question: Despite the translation for large sessions, wouldn't it be easier to conduct small meetings in just one, two, or even three languages to prevent the enormous expense and time loss of having to translate everything into 11 different tongues? The answer is a clear "yes"; but how to solve this ticklish question when each country is anxious to see its own culture acknowledged? Reason has prevailed in the EU. French was the working language of choice from the very beginning of the EU in 1957. When England was added in 1973, English began to make inroads, until it now stands alongside French as a working language. In recent years German, too, has been adopted for many meetings of the European Commission, though not yet to the extent of French and English. *Having students answer why this should be, when Germany has by far the largest population of the members, leads them to a valuable lesson in post-war European relationships.* Old resentments die very slowly, and though great strides have been made since 1945 in reconciliation between Germany and its neighbors, some are slow to acknowledge Germany's vast demographic and economic clout. It was only after the accession of the former East Germany to the EU that Germany was given proportionate representation in the EP. *This is a good time to have students estimate the population of each member country and then assign it a proportionate number of seats.* This numbers activity will also give them an idea of the vastly differing sizes of the members and the colorful patchwork of Europe. Germany now has 99 seats, as opposed to 87 each for England, Italy and France. Spain has 64; Holland, 31; Belgium, Greece, and Portugal, 25 each; Sweden, 22; Austria, 21; Denmark and Finland,16 each; Ireland, 15; and Luxembourg, 6.

Besides the area of languages, I have found that political parties in another culture easily engage students, perhaps because they have some understanding of this from their own culture. Teachers can approach this topic by having students build on students' prior knowledge of the political parties in the target culture. *They can list these parties and describe what they believe the parties represent.* Then the teachers can indicate that the European Parliament is not made up of different countries who sit together when in session and generally vote together to

pass their own program, but rather of political groups—called *Fraktionen* by the Germans, *grupos políticos* by the Spaniards, and *groupes politiques* by the French—composed of members of many different nationalities. When exposed to the main political groups—Group of the European Peoples Party (EPP), Group of the Party of European Socialists (PES), Union for Europe Group (UFE), Group of the Liberal, Democratic and Reformist Party (ELRD), Confederation of the United Left/ Nordic Green Left (EUL/NGL), Green Group in the European Parliament (Greens), and so forth, students can see that trans-European ideology and not national sentiment determines seating and voting, one of the reasons it is truly accurate to call this a European Parliament in a European Union. Students will want to know how the 626 seats of the EP are apportioned. As of December 31, 1999, the seats are designated according to the following proportion:

Graph 3: Distribution of Political Groups



With the election of June 13, 1999, the European Peoples Party became the majority political group in the EP for the first time, taking over from the Party of European Socialists, which had dominated since the very beginning of the EP. *Students can do a presentation on the nature or work of the political groups by consulting two websites:* <http://europa.eu.int/abc/doc/off/rg/en/1999/pt1013.htm> or < http://europa.eu.int >.

For the EU elections held on June 13, 1999, the turnout varied greatly. The following list compares the participation rate in the last election with that of 1994 (in parentheses)[3] for all 15 countries :

Participation in EP Elections

	1999	*(1994)*
United Kingdom	24.0%	(36.4%)
Netherlands	29.9%	(35.6%)
Finland	30.1%	(57.6%)
Sweden	38.1%	(41.6%)
Portugal	40.4%	(35.5%)
Germany	42.5%	(60.0%)
France	46.8%	(52.7%)
Austria	49.0%	(67.7%)
Denmark	50.4%	(52.6%)
Ireland	50.7%	(44.0%)
Spain	64.4%	(59.1%)
Italy	70.8%	(74.8%)
Greece	75.3%	(80.4%)
Luxembourg	85.8%	(88.5%)
Belgium	91.0%	(90.7%)

Students should analyze these voter turnout results and make pertinent comments about them, both in a vacuum and as they compare to typical U.S. voting patterns. Teachers should note, however, that the EU elections are mandatory in Italy, Greece, Belgium, and Luxembourg, thus the higher percentages for these four countries. Poor turnout may have resulted from the fact that many Europeans simply feel that they are not sufficiently informed about the EU's work. But Angelika Niebler of the German conservative party (CSU) has accused national politicians of intimating that all that comes from Europe is inconsequential and that all positive political developments are a result of their own personal efforts (Beck, 1999). It is possible, too, that recent wars in the Balkans and Caucasus have obscured the importance of the election. Chancellor Schröder of Germany has called for more closeness between the EU institutions and the public and for more cooperation among the institutions. In France, moreover, the candidates and parties too often treat the EP election as a means of strengthening their profile for the next national election.[4] Until that tendency can be changed, the voter turnout is likely to be less than substantial.

Observers believe that the true opponent of the EP is not a different ideology but rather the 15 governments of the EU, who are often jealous of their own sovereignty and resist decrees of the EP, the Council of Ministers, and the European Commission. Thus there is much less political fighting within the EP itself, and there are more united stands against the 15 governments. Still, much has to be

done to upgrade the role of the EP. As stated above, at the present time the Council of Ministers still wields more decision-making power than the EP, but each new treaty upgrades the role of the EP, so that it will eventually be on a par with the Council. And the EU itself must be upgraded in the eyes of Europeans. In general, one can say that approximately 75% of European legislation stems from the EU and not from individual countries. Elizabeth Pond puts it slightly differently: "No matter how often they have fought in the past, they have no doubt today that they have banished war among themselves. More and more they are surrendering, or 'pooling,' once sacrosanct sovereignty and now allow a full 50% of their domestic legislation and 80% of their economic legislation to be written in Brussels" (Pond, 1999, p.6).

Social Aspects of the European Union

The last aspect of the EU to be discussed here is its social nature. For students, the most interesting aspect of the EU, along with the concept of a common currency, may be the mobility it now provides. *Teachers can ask students to compare the 15 countries, each with its own tightly controlled borders prior to 1995, to the new EU without borders and to list the differences the dismantling of borders has brought.* Such changes might include the following: (a) no need to wait at the border to receive permission to enter a country; (b) no need for non-Europeans to have a visa to cross any borders in the EU; (c) less threatening border crossings, for the very idea of being stopped and checked was threatening to many; (d) considerable time savings, not only for individuals traveling by bus and car but also for businesses, which lost up to millions annually by having to prepare and show shipping lists in the custom buildings at each border; (e) the ability to work and live anywhere in the EU with full rights as an EU citizen; and (f) the ability to study in any EU country and, in fact, take advantage of scholarships, such as those of the Erasmus and Socrates Programs. These innovations are worth discussing with students, for they enable them to see the most visible change in Europe resulting from the EU treaties. All in all, the end of borders gives students a real idea of what it is like to be a European citizen and not simply a Portuguese or Irish citizen. When I ask young Germans I meet during visits to Germany, many say they are first a European, and second a German. The idea of European citizenship is strengthened by the cover of all European passports, which list people's EU citizenship above the national citizenship. All license plates also display symbols or signs of both. The common currency will also have the effect of heightening people's awareness of their European citizenship.

More Classroom Activities

In addition to the activities illustrated above, there are additional classroom activities which prove helpful to second language students, by helping them to get to know the EU while becoming more proficient in the target language.

Elementary-Level Activities

1. *Stereotype Game*: Students write down stereotypes in their L2 for each of the countries and go around to other students with their stereotypes written on the left margin; and on the top, they write in the target language: "That is correct; "That is incorrect." In either column , the students get the signatures of classmates representing each particular country and then discuss the results individually in front of the class. Students state their own stereotype; for example: "Italians are so emotional." Then they say: "John from Holland agrees with that; Mary from Great Britain disagrees." In this way they learn not only about EU countries but some important expressions in their language of concentration. A postcard with ironic stereotypes for the 15 countries is available from NATO headquarters in Brussels and was the catalyst for this activity.[5]
2. Design EU bulletin board displays on paper with groups of three classmates and have the class choose the one it wants to hang up in the classroom. Any of the above geographic, economic, political, or social aspects of the EU provide fruitful material for the bulletin board. One can also order EU maps, booklets, or brochures from the following address to use for classroom displays and activities: European Union Information Service, 2100 M Street NW, Suite 707, Washington, DC 20037; telephone: (202) 862-9565. Information can also be obtained via e-mail from EU interns at < help@eurunion.org > Some other materials can be copied from the EU website.
3. Students are asked and then themselves ask questions on the EU, using several different question words in the L2 in groups of three. Partners try to answer; and if they cannot, they seek answers from other groups or, if all else fails, from the teacher.
4. Using grammar targeted by the teacher, students write original sentences on the EU. When working with adjective endings, for example, they might write, "Though Austria is a small country, it has lots of high mountains"; *or* "The largest legislative body, the EP, debates important laws for all 15 countries."
5. Students search through a national or large-city US newspaper over the courseof the week and bring in news of the EU for discussion or the bulletin board. Especially in March and December there are useful news reports on the EU, for these are the 2 months in which a week-long summit conference of heads of state or government takes place and sets general directions for the EU in the 6 months ahead. If they are near a major library, students can also use *The Financial Times* of London, which contains a vast source of EU news in each issue.

Intermediate-Level Activities

1. Discuss why there is or should be a European Union
2. On a table the teacher spreads out slips of paper containing clauses or phrases on the EU which must each be assembled into one sentence. For example,

(a) "The European Commission is the executive body of the EU which *introduces the work slate of the EU.*" or (b) *"Once a month in Strasbourg* the EP meets in plenary session." The italicized passage here indicates the clause or phrase which must be matched to the rest of the sentence. This is both a reading-comprehension and a grammar activity which fully involves the entire class. I have used it successfully over the years, and students really like it and learn from it.

3. Teachers create matching tests on the EU to test information retention and reading skills.
4. Students search the Internet to find an article on the EU in their target language. They summarize it, present highlights to the class, and hand it in as an essay.
5. Students create a list of useful vocabulary words applicable to the EU.
6. As a homework assignment, students sharpen their grammar and vocabulary by drawing the name of an American state from a shoebox and comparing it with three or four of the EU states of their choice, using such examples as these: (a) Colorado is larger than Luxembourg and has more people and mountains; (b) Florida is smaller than Spain, but both lie on the Atlantic Ocean. Florida also lies on the Gulf of Mexico, and Spain is on the Mediterranean.
7. Using grammar targeted by the instructor, students create sentences on the EU and discuss them *in groups* for correction before handing them in. Thus, they often end up teaching each other grammar and learning it better themselves. The instructor moves around the room to answer any questions.[6]

Advanced-Level Activities

1. Give historical, political, and economic reasons for a European Union.
2. Each student represents a EU country by describing it to a partner and later to the entire class. In the spring of 2000 this activity worked well with my two German conversation classes. Following the discussion, they wrote an essay on their country of specialization.[7]
3. Using the Internet, students choose an aspect of the EU that especially interests them and research it to share their findings with classmates.
4. List the advantages and possible problems of the EU.
5. List the countries you think could be invited to join the EU and debate admitting these new members. Students volunteer to represent EU countries wanting new members and some which reject adding new members.
6. Draw a map of how you envision the EU in 2010 and 2025.
7. Students convey to the class and in an essay in the L2 the main points of an English-language article on the EU from a regional or national newspaper or from the Internet.
8. Students create a matching test on the EU.

Conclusion

From the abundance of activities outlined above, teachers at all levels should be able to find enough to enrich their classrooms. Of course, teachers may find that, for example, a few of the intermediate activities are better suited to their advanced classes and vice versa. Some of the activities strengthen students' oral ability and help them learn to communicate facts and aspects of the EU. Others help them make comparisons with and connections between their own culture and that of Europe. Still others target grammar and thereby add to the students' fluency in the second language. The main objective of teachers should be to make the learning of the EU a student-centered endeavor and to find the time for it in a busy teaching schedule. The EU is changing the face of Europe and playing an ever-increasing role in the world. We should not fail to make it a part of our second language curriculum in the 21st century.

Notes

1 At the time of the writing of this article, the euro and the dollar were at close to a 1:1 rate of exchange.

2 The EU differentiates between *interpretation*, which is oral, and *translation*, which is written.

3 European Parliament elections are held every 5 years. The first was in 1979.

4 In France, the EP election was, indeed, the only major political contest there before the national elections of 2002.

5 The following ironic stereotypes appear on the postcard: "The perfect European should cook like a Brit, drive like the French, be available as a Belgian, talkative as a Finn, humorous as a German, technical as a Portuguese, flexible as a Swede, famous as a Luxembourger, patient as an Austrian, controlled as an Italian, sober as the Irish, humble as a Spaniard, generous as a Dutchman, organized as a Greek and discreet as a Dane."

6 For more on the effectiveness of the group method of teaching grammar, see Davidheiser (1996).

7 The booklet, *Exploring Europe: Europe on the Move*, is available in all official languages of the EU from the EU address in Washington, DC, cited in the article.

References

Beck, S., & Stiller, M. (1999, June 10). Jeder kocht zu Lasten der EU sein eigenes Süppchen. *Süddeutsche Zeitung*, p. 44.

Davidheiser, J. (1996). Grammar groups in the student-centered classroom. *Foreign Language Annals, 29*, 271-278.

EU websites: (1) < http://europa.eu.int >, which has language-specific information on all facets of the EU and an index of the EU; (2) < http://www.eurunion.org >; click on "Information Resources," and then on "Teaching Resources-All levels," for an EU subject list, a detailed encyclopedia of the EU, etc.

Making Cultural Learning Authentic: Going Beyond Stereotype and Anecdote

5

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One dictionary defines culture as "the concepts, skills, arts, institutions, etc. of a given people in a given period" (Webster). The *Petit Robert* dictionary defines it as the *"ensemble des formes acquises de comportement dans les sociétés humaines"* [the group of acquired behaviors in human societies]. By either of these definitions, culture is all-encompassing. It is inseparable from and essential to language learning. Language is the primary vehicle for human interaction, and the behaviors regulating human discourse constitute an important part of culture. Often, however, the cultural content of foreign language textbooks amounts to anecdotes and "factoids" about the target culture. At such a level, students find it difficult to progress beyond stereotypes and first impressions which are subject to interpretation through the natural filter of their own culture. With France as a reference, this article will suggest ways to introduce culture using authentic documents and class correspondence in ways that bring out the nuances of the target culture and foster constant comparison with a student's own culture.

Any attempt to describe culture must of necessity objectify it, and care must be taken to focus on the relationships and interactions of the people whose culture is under study. Any cultural artifact, textbook illustration, descriptive passage, or personal anecdote can become to a student "the" image of the target culture unless it is presented in ways which develop its connections to context and to the people it touches.

A thematic framework for organizing cultural information provides structures through which to present and interpret cultural products and practices. Teachers need to recognize and make their students aware that any item selected for study represents an arbitrary choice that offers a single snapshot of the culture at one time and in one place. There may be exceptions, perhaps diametrically opposed to this example, that are still valid. Insisting on the need to see the whole "film" of a culture and not just one frame as well as focusing on the interaction of its components will help students progress beyond stereotype.

Three goals to keep in mind when selecting materials and organizing them for classroom use will help to orient students in their study of culture and allow them to apply what they learn and observe in a limited classroom setting to any number of other situations and real-life encounters. First, it is crucial to make students aware that everything human beings say and do is culturally determined. Second, teachers can strive to encourage students' curiosity about other cultures as well as

their openness to other ways of life. Finally, any activity related to culture should develop the students' ability to observe and analyze the target culture, to make hypotheses about it, and to confirm or reject these hypotheses based on their knowledge and observation. Rather than the rote learning of facts, these attitudes and skills will provide students with a firm base for continuing to learn about other cultures, whether in the classroom, on their own outside the classroom, or through travel.

The activities described here can be spiraled to many different levels and are based on supporting common themes with authentic documents. Topics treated in textbooks can often be used effectively at a variety of levels; nevertheless, the level of understanding and the specific tasks will change as students' ages and linguistic skills warrant. At the earliest levels, cultural discussion will be limited and probably occur primarily in English. This is a stage when stereotypes abound, and teachers must continually reinforce the idea that stereotyped behaviors do exist, but one can observe many exceptions and alternative responses. For instance, after learning the names of the various food shops in French (*boulangerie, boucherie, charcuterie, pâtisserie*), students may assume that all French still shop regularly at each of these individual stores or that they all still buy their daily *baguette* and not recognize the growing presence of large grocery stores or *hypermarchés*, or the prevalence of processed, packaged foods.

Nonetheless, students start to recognize cultural phenomena or products, learn new vocabulary, and imitate appropriate behaviors such as table manners or greetings. As their language skills progress, question-and-answer sessions can be conducted more and more in the target language, and students can delve more deeply into the contexts of culture—when particular practices occur, where, how, and why. They can begin to observe for themselves and test hypotheses they make.

Students' views of the target culture should gradually evolve from one of stereotypes to one of generalizations. Instead of assuming that all members of the target culture behave in one way, students will now accept an event they observe as an example of the culture. This example may subsequently become a generalization (something frequently seen, but not universal) or an exception, when other phenomena are observed which either confirm or contradict this initial observation. The stereotyped French woman who goes from shop to shop with her *panier* makes room for the French working-woman who shops once a week at the local supermarket and the man who shops at the supermarket for most items but still buys his meat and bread in the specialty shops. Students should learn to make informed generalizations about occurrences without being dogmatic and insisting that everyone acts in a particular way or that behaviors are good or bad based on the context of the students' native culture. At the highest levels, students may be able to explain and analyze cultural phenomena within the context of that culture, although this ability requires extended exposure to the language and, in most cases, significant experience living in the target culture.

Authentic documents not only serve as products of a culture but fulfill an important pedagogical function as well (Abrate, 1999). Students who receive well-chosen authentic documents as a stimulus to language practice and as illustrations

of cultural perspectives use language to talk about real-life situations and learn early that even the language skills of a beginner can be used to communicate effectively about topics of interest. Documents can range from maps and travel brochures, to newspapers and magazines, to informational flyers or recipes. They can include audio or video documents as well as information found on the Web.[1] Authentic documents inspire creativity and curiosity more than a contrived situation or text. In the past it was nearly impossible to obtain a sufficient variety of documents or have meaningful, ongoing communication with correspondents; but given recent technological advances, teachers can take advantage of all the resources now at their disposal as well as opportunities for rapid, sustained communication between American students and their counterparts in the target culture. The activities described here presuppose the use of the Web and keypal exchanges.

Typical cultural themes found in textbooks include those related to daily life–food, home, family, friends, work, leisure, sports; those related to a society's institutions–school, government, religion; those related to creativity–the arts, literature, cinema, music; and those related to the environment–geography, climate. Many of these topics overlap. They are not separate entities but represent selected manifestations of the great multitude of cultural perspectives possible in a given society.

Textbook cultural presentations can give only a one-dimensional, static version of culture, and teachers are left to use their knowledge and personal experience to fill in the gaps. Authentic documents, particularly when paired with e-mail exchanges involving native-speaker informants, can provide nuanced insights that illustrate the interrelatedness of all aspects of culture and language (Abrate, 1997). Using geography, cuisine, and education as represented in French culture, the following activities will illustrate how to utilize specific authentic documents that are typically among the realia collected by teachers on their travels or that now are available via the Internet. Whenever these activities can be accompanied by contact with native speakers, the context can be deepened further. Finally, ways to evaluate cultural competence will be discussed.

Geography

French textbooks typically begin with a presentation of the geography of the francophone world. Geography in itself is not part of culture, but how the inhabitants have adapted to and transformed their environment is. While beginning students typically learn the placement of rivers, mountain ranges, oceans, and major cities, teachers can easily expand this presentation to include a more nuanced view of how the country's geography influenced its development. For instance, for France students learn

- five major rivers: the Loire, the Seine, the Garonne, the Rhone, and the Rhine;
- five mountain ranges: the Pyrenees, the Alps, the Jura, the Vosges and the Massif Central;

- the features bordering the six sides of the French Hexagon: Spain and the Pyrenees, the Mediterranean Sea, the three mountain ranges running up the eastern edge of France, the flat plains of the Ardennes, the English Channel, and the Atlantic Ocean; and
- major cities, such as Paris, Le Havre, Nantes, Bordeaux, Toulouse, Avignon, Nice, Grenoble, Lyon, or Strasbourg.

Topographical features, such as rivers and mountains, have throughout history been important natural barriers or routes of trade and communication. Questions such as the following serve to elicit thoughtful comment and comparison of new phenomena to what students know about their own environment:

- Which river is also part of the boundary of France? What country is separated from France by this river? Has this boundary historically been a peaceful one?
- Which rivers originate in France and which do not? Where do those originating outside of France begin? What countries do they traverse? What has been the relationship between countries joined by these rivers?
- Where is the first bridge from the sea located on each of these rivers? When was that bridge built? What is the name of the city located there? How do you think that the city's location at the site of the first bridge influenced its development?
- Which rivers are navigable? Which rivers have been joined by canals? Why? What does this tell you about their use for navigation?
- Find the *Canal du Midi* on a map. What two bodies of water does it join? What does this tell you about the navigability of the Garonne River? When was the canal built? What methods were employed? What does this tell you about the importance of this route at the time it was built? What is its importance today?
- Find any dams on the five major rivers. What purpose do dams serve? What does this tell you about the character of each river?

Students learn that the *villes du premier pont* had an important commercial function before the development of modern means of transportation and were of great strategic importance during wartime. They discover that not all of these major rivers are navigable; the Loire beyond Nantes, and the Garonne beyond Bordeaux are not. The others still serve as important shipping lanes, and Paris is a major port. When looking at borders and cities, the teacher can ask

- Where are the main roads through the Pyrenees and the Alps? When were they built? What does this tell you about cross-border travel or commerce prior to that time?
- Which cities are near the coast? When were they founded and by whom? How did the location influence the town's history?
- Which borders are obstacles? Which of these presented the greatest challenge to cross-border communication in previous centuries? Why?

Research the history of the border regions to determine how the topography made it easier or harder for both communication and the settlement of disputes between neighboring countries.

- Look at the cities listed and consider how their geographic location influenced their development. Which are seaports? River ports? *Villes du premier pont?* Which were more open to international influences? Why? Which could be considered crossroads cities? Which are located in mountainous areas?

These questions can be answered briefly, and some may require a bit of Internet detective work, but such an activity makes students begin to think about geography as more than placement on a map and instead as a real cultural influence.

Similarly, when studying the plan of a city, discussion can go beyond how to get from one monument to another or how to use the subway to a consideration of how the city's layout changed over time. Paris is a prime example, but other cities allow different aspects of topography to be considered. Using sources on the Web, one can find maps of Paris showing its evolution over the centuries. Students can determine what features of today's Paris are actually vestiges of previous structures—*les portes de Paris*, the islands, les Halles, the Bastille, the creation of new suburbs, or the expansion of the city to swallow already existing towns.

- When was Paris founded and by whom? Why were islands important to the founding of Paris?
- What does the name Marais reveal about the origins of this part of Paris? Why was this area developed to become part of the city?
- Where is the Obélisque located? At the end of the 18th century, what was located where the Obélisque now stands? What is ironic about this?
- What is the oldest bridge in Paris? What role did bridges play in the life of the city? What do Parisians track by watching the statue of the *Zoave*?
- Determine when the following monuments were built: Notre Dame, the Louvre, the Eiffel Tower, Sacré-Coeur, the Tour Montparnasse, the Arc de Triomphe, the Place des Vosges, City Hall, the *grands boulevards*. Examine how the city changed with their construction.
- Locate the major cemeteries of Paris. What important civil function do cemeteries serve? Search for these cemeteries on the Web. Why are Parisian cemeteries interesting to tourists? How do they compare to American cemeteries that you know?

With other cities, students can point out topographical features such as rivers or mountains or try to determine by the layout of its streets whether a city is located on a plain or on a hillside. Students can make a list of common place or square names such as Roosevelt, Kennedy, or French historical personages, common names given to schools, hospitals, train stations, and airports. Students can research these names to find out their significance. Comparisons can then be made to common American place names.

Famous monuments can be linked to their geography: the Cher flowing under the castle of Chenonceaux, or the Indre around Azay-le-Rideau for beauty; the castles of Saumur and Chinon on their rocky promontories for defense; the Pont d'Avignon on the Rhone River and its accompanying children's song; the Château d'If prison off the coast of Marseille, immortalized by Alexandre Dumas *père*; the civil engineering feats of the Pont de Normandie across the Seine, the Mont Blanc tunnel, or the Chunnel under the English Channel. Castles can be studied through the stories of their famous inhabitants—Chenonceaux and Diane de Poitiers, Chaumont and Catherine de Médicis, Chinon and Jeanne d'Arc, Chambord and François I, Amboise and Charles VIII. At advanced levels, students can delve into the history of various constructions made necessary by geography—bridges and tunnels, the *Canal du Midi,* the *Pont du Gard* aqueduct, which the Romans built to supply water to the city of Nîmes, or explore the biographies of important figures associated with a place. Similar analyses can be done of Francophone countries—for instance, the population centers of Quebec located close to the St. Lawrence River; typical place names, such as the proliferation of saints' names in Quebec; or the influence of the sea in Senegal, or the desert in Algeria. In short, the study of geography can become cultural by associating it with the lives of the people who live there.

Only at advanced levels do many of these ideas require significant additional work. The answers to the questions are easily found in guidebooks and on the Web. Essentially, these suggestions refer to a different way of approaching the teaching of geography, taking it one step beyond a strictly factual presentation to a contextual one which links the cultural perspectives of a society to how it has altered or adapted to its environment. Questions such as those listed above can complement activities in which students draw their own maps or posters of the areas they have studied, imagine a virtual visit to Paris (Abrate & Bowling), or create a living map in the classroom. They can create comparative charts, do oral or written reports, or participate in Web "scavenger hunts." Correspondence with French students about geography can also prove instructive, since the French give a prominent place to geography in the school curriculum. Paired French and American classes can work together to present and examine the geography of their respective countries or regions.

Cuisine

Most French teachers exploit cuisine in the classroom, yet the treatment often remains superficial—a consideration of vocabulary, recipes, perhaps serving and table manners, and tasting, of course. Eating traditions represent one of the most powerful and deeply emotional themes in every culture. Food symbolizes prosperity and poverty, accompanies celebration as well as mourning, and constitutes a key element in relationships between parents and children, family members, and friends. Unlike the French, Americans rarely think of food in symbolic terms. While, on the surface, the two cultures might appear similar in terms of eating habits, the fundamental differences in the way they regard food provide valuable

sources of cultural comparison. Once again, content and activities can be easily spiraled from one level to the next, building upon students' past knowledge and experience.

As a corollary to learning basic food vocabulary, elementary students can examine food advertising and packaging, Web advertising, recipes, consumer publications, menus, and nutritional charts. Younger students can create illustrated dictionaries with items such as tropical foods, fruits and vegetables, cheeses, or pastries. They can compare grocery ads in France and the U.S. or study currency and measurements. As their language skills improve, students can search out restaurant menus on the Web and study the language used to describe cuisine and atmosphere in a restaurant. If students have the opportunity to correspond with a class in France, they can exchange information about what they eat, or keep a food diary, which is then exchanged and examined (Abrate, 1994).

Questions that can be used to explore the cultural ramifications of food and eating include the following:

- What are the French nutritional guidelines for a healthy diet? How do they compare to the American guidelines? How does your own diet compare to either of these sets of guidelines?
- Compare the types of language used in French and American recipes. Consider verb forms, adjectives, details, measurements, serving instructions.
- Compare Web descriptions of a variety of restaurants. What adjectives are used to describe restaurants in the two countries? Categorize them and analyze the traits associated with promoting restaurants in France and the U.S. What characteristics are described? Are there typical dishes that appear frequently?
- Study recipes from the Francophone world. How do the recipes reflect differences in climate, local resources, other regional influences?
- Compare grocery ads from France and the U.S. What differences do you note in prices and quantities? In which country is food more expensive? What impact might this have on people's budgets?
- Ask your French correspondent to describe what he or she eats in a typical week. Compare it to your own diet. Which of you has a healthier diet? Why? Which of you eats a more varied diet? What products has one of you eaten that the other has never tasted? How does each of you react to the other's diet?
- Examine with your correspondent various rituals associated with eating, such as shopping, when meals are taken, where, with whom, holiday traditions, meals with guests, birthday or anniversary celebrations.

Cuisine is a particularly useful theme for generating conversation, since discussion can occur with relatively simple vocabulary and structures, students have definite opinions about food-related issues, and the subject interests them.

Any food-related activity should be extended to include research on the history of the foods being served (Abrate, 1993). Access to native-speaker informants is crucial to establish the human dimension to food-related traditions, but background research also highlights some of the cultural ramifications. An international Francophone meal can be envisioned with foods representing a variety of Francophone countries and contributions from local Francophone residents. Recipes can be obtained on the Web, as can information about preparing a well-planned menu in the French tradition. A local French chef or baker can be invited to offer advice or conduct a demonstration. As a follow-up, students can put together a French cookbook which contains not only recipes but illustrations and information on the countries or cultures represented, with illustrations and commentary. At more advanced levels, students can use food as the basis for surveys or interviews with Francophone informants (Abrate, 1996) on their experiences with American cuisine or their memories of childhood eating experiences, for instance. Consideration of food should be expanded beyond the "who" or "what" to include "when," "where," "how," and "why":

- When are typical mealtimes? What are the dates of public holidays? What personal events are celebrated? When are businesses closed? When do friends get together?
- Where do students eat? When do the French eat in restaurants? Where are holidays celebrated?
- What activities accompany eating on various holidays? When are presents given? What public manifestations take place for major public holidays?
- Why do friends or family get together for a meal? What public events are commemorated? Why do students eat at school rather than at home?

Such detail offers a more realistic and nuanced view of French culture than simply learning how to make *crêpes*, that a *boulanger* sells bread, or that the French typically drink wine with their meals.

Cuisine is a theme which can render paired exchanges between French and American students most productive. As students study each other's eating habits and culinary traditions, they not only are led to a greater awareness of the target culture but are offered a new perspective on their own practices.

Education

Education is a cultural theme which may captivate students' imaginations. They are knowledgeable about their own educational experience and curious about what happens in the target culture. All aspects of education—the organization of the school day and school calendar, subjects studied and the knowledge students at specific levels are expected to acquire, textbooks used and assignments given, the relationship between teachers and students and among students—are culturally determined and can differ significantly from what American students know.

Authentic documents that prove useful in examining these ideas include curricula, sample assignments, grade cards, textbooks, sample tests, schedules, and even advertising for school supplies. An exchange with French correspondents provides a source for these materials and an added dimension to the development of this cultural theme as well a vehicle for language practice.

Beginning students can study documents primarily for vocabulary and recognition of artifacts such as *papier quadrillé* or *carnet de notes*. Students can search city maps for typical names of schools and the names of people after whom schools are named. Comparison of these with school names in the U.S. illustrates the kinds of individuals the two cultures choose to honor in this way. Likewise, comparisons can be made of subject matter taught, class schedules, extracurricular activities, homework, and tests. Questions that might stimulate consideration of the cultural content of these documents include:

- How are French students' assignments presented? Do you notice differences in presentation? Style? Organization? Handwriting? What does this say about teachers' expectations?
- How many hours per week do French students attend class? How does this compare to your school? What breaks from classes occur during the day? Is the class schedule the same every day or does it change from day to day?
- When are vacations scheduled? Exams?
- Look at an English assignment given to French students. What sorts of grammatical explanations are given? What differences in usage do you notice? Do you see things you would never say? How do French correspondents feel about your French assignments?
- What subjects are taught in the French school? Is this more or less than in your school? How much are French students expected to know compared to students in your school in math? In social studies? In science?

This analysis requires communication with a class in France, not only to obtain the documents but to correspond about questions that arise from examination of the materials.

Web-based projects that can lead to extended exchange and comparison on education as well as other topics might involve a presentation in French on the American school and what it offers in the way of programs, extracurricular activities, and job training (Abrate, 1998). When posted to a Web site where it can be accessed by students in France who have prepared a similar Web page, these documents can be used for e-mail discussions that help students better understand the context and explore the cultural implications. At upper levels, students can conduct in-depth interviews via e-mail with their French-speaking peers concerning attitudes toward education, toward teachers, and plans for the future. Memorizing the names of the subjects taught and the various levels from *école primaire* to *collège* to *lycée* is not nearly as culturally revealing as a comparison of math, English/French, science, or social studies assignments for 14-year-olds.

Analyzing the tables of contents from second-year high-school/*seconde* math books will illustrate to both classes that although textbook presentations may say that both groups study math, the content is not identical.

Evaluation

Taking the teaching of culture beyond anecdote and stereotype also means taking the process of evaluating cultural learning beyond objective-type questions to permit students to demonstrate what they have learned and to encourage them to reflect on this knowledge. Instead of having students merely match vocabulary or, worse yet, translate it, teachers may ask them to list subjects taught in elementary school, the sequence of schools in France, tropical foods, elements of a typical *bouillabaisse*, examples of natural borders or transportation paths, geographic obstacles; or to describe the difference between a *professeur* and an *instituteur* or a *université* and a *grande école*. Answers to questions can still be brief but should require students to observe and draw conclusions by applying principles learned for one example to a situation they have never encountered before. For instance, they are asked to determine the subject and level taught from sample homework assignments; to determine the origin of a dish, given the list of ingredients in a recipe; or to answer questions about an anonymous city from a map. (Is it located in a mountainous area or a flat area? In France or in a Francophone country? Large or small? How can one move from place to place in this city? Are there tourist attractions?) These types of question make students think about and use their knowledge rather than simply repeat memorized responses.

Teachers can incorporate personal questions which ask students to put themselves in the place of a French student and apply their cultural knowledge to a hypothetical situation.

- When must French students choose a major? How do they make this decision? What would you do and why?
- Do you think a typical French diet is more or less healthy than an American diet? Why? Why do you think French young people eat differently from the way you do?

These situational questions generate increased empathy for the inhabitants of the other culture by forcing students to imagine themselves in someone else's place. At the same time, they are being asked to apply principles and facts about the culture in a way consistent with the target culture's rules, which allows their answer to be evaluated in an objective manner for testing purposes.

Conclusion

Learning about other cultures is one of the most motivating elements of foreign language study. Students want to learn a new language in order to speak it and to visit places where it is used. However, in order to appreciate a travel experience fully, students need to be able to participate in the other culture in an informed,

open way. Most of all, they need to realize that the target language is not just translated English, and inhabitants of the target culture are not merely "Americans" who live somewhere else. They need to discover that members of every culture live, think, and interact in ways that may be radically different from their own traditions but that are appropriate to that culture. Finally, students need to be sensitized to how much their own culture influences how they think, react, and behave—in every aspect of their lives. This awareness used to be available only through extended study and stay in the target culture. Now, with the new technologies at hand, teachers can bridge gaps and begin to inculcate a basic understanding of and empathy for the target culture as well as develop well-focused cultural observation and analytical skills from the start of the language-learning experience, skills that will serve students far beyond the classroom.

Notes

Web materials for French are relatively easy to locate using one of the French search engines such as Nomade < http://www.nomade.fr/ >, Yahoo! France < http://www.yahoo.fr/ >, or QuiQuoiOù? < http://quiquoiou.wanadoo.fr/ >. Useful sites to begin exploring the Francophone Web include
the AATF Web site < http://aatf.utsa.edu/ >,
French Ministry of Foreign Affairs < http://www.diplomatie.gouv.fr >,
French Ministry of Culture < http://www.culture.fr >,
Quebec government < http://www.gouv.qc.ca/ >,
Agence de la francophonie < http://www.francophonie.org >,
or Africa On Line < http://www.africaonline.co.ci/ >. For information about Paris, consult the Paris Pages < http://www.parispages.com >, the Paris Tourism and Convention Bureau < http://www.paris-touristoffice.com >, and the official server of the City of Paris < http://www.paris-france.org >.

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Correcting the Problem of Freeze-Frame Cultural Stereotyping: Case Study-Martinique

6

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Theoretical background

Teachers of foreign languages are inevitably also teachers of culture, and that reality is why the concerns explored in this paper are extremely important to all foreign language teachers. We should hope that foreign language teachers, as they strive to meet the *Standards for Foreign Language Learning* related to cultures, would be sensitive to other cultures; however, training to teach about cultures may not have been part of their preparation. Such training would more likely come from taking "anthropology, sociology, intercultural communication, and social psychology classes" (Heusinkveld, 1997, p. xvi), and ideally foreign language teachers would "broaden their readings to include ... studies by social scientists, ethnographers, and sociolinguists on both their society and the societies that speak the language they are teaching" (Kramsch, 1993, p. 206). But even with such training, it is easy for foreign language teachers to make certain errors in teaching about cultures. This paper addresses one of those potential errors. It uses a case study based on the French Antillean island of Martinique, but the principle is applicable to any culture.

The problem studied here is what I call "freeze-frame" cultural stereotyping. A freeze-frame is a cinematic technique whereby the motion of the film is stopped, freezing one still image for several seconds or longer. It is as if time stood still. Stereotyping is the error of making generalizations based on inaccurate or incomplete data and is complicated by the degree of cultural differences. Freeze-frame cultural stereotyping is the error of making a generalization based on an illustration or experience that was probably valid when it occurred or was meaningful to the observer when it was perceived, but then the generalization becomes frozen in time and retained, as if it had eternal validity.

A few examples will illustrate how easy it is to commit this error. A future teacher has an in-depth experience in his or her target culture during a junior-year abroad or a summer study-tour. This experience is documented with photos, artifacts, and personal narratives. The presentation of the experience then sustains the person through college and perhaps graduate school and becomes a popular part of class when he or she becomes a teacher. Without realizing it, the teacher eventually is presenting a cultural profile that is 10 or 20 years out-of-date. How many

teachers, for instance, have not been back to France since the French got the Internet, or have not been to Germany since reunification?

Another example comes from the attraction of an especially remarkable and accessible work of literature, art, or film which becomes the icon for a culture because it is so appealing to both teacher and students, even though this work may portray a very time-bound image that no longer rings true in the source culture. With classic literature we commonly provide a historical context, but film and television seem so contemporary that we readily take their products as being current. Yet again, 10 or 20 years can make all the difference. Imagine someone's using a film like "Grease!" or the "Dallas" television series to portray today's American culture abroad!

Texts and readers about intercultural communication, such as Samovar and Porter's *Intercultural Communication: A Reader* (1976) and Ricard's *Developing Intercultural Communication Skills* (1993), focus on the desirable attitudes for acquiring knowledge of other cultures and interacting with people from other cultures, but they do not address our concern, that of managing and developing the cultural knowledge we have acquired.

The most useful theoretical approach I have found for addressing our concern comes from the field of speech communication. In *Speech: Science-art* (1969), a classic text by Murray, Phillips, and Truby, the authors identify a concept called isomorphism, which corresponds in some way to our concept of cultural stereotyping: "In very general terms, isomorphism is the evaluatory process by which our 'maps' are altered so they will more accurately represent territories. However, . . . this accuracy never becomes statistically or realistically perfect" (pp. 69-70). A cultural stereotype would occur when that isomorphism is forced to adopt certain qualities merely to satisfy the viewer's rigidly constructed map.

The authors of *Speech: Science-art* devote an important section of their book to the "improvement of isomorphism." Among the five extensional devices they list, two are especially valuable to solving our problem of freeze-frame cultural stereotyping: semantic indexing and semantic dating (p. 144).

Semantic indexing is the process of providing a meaningful context to the data from which a generalization is made (p. 145). For instance, it might make a difference to indicate whether a cultural encounter occurred while the subject was a tourist, rather than when traveling as an exchange student, or as a Peace Corps volunteer, or as a married teacher accompanied by his or her family. Semantic indexing also enables the informant to account for differences in social status, geographic location, and other cultural factors. Thus, a statement that might have begun as "The Spanish are . . . " would be modified to include indexes such as "The middle-class Spanish in large southern cities are . . ."

Semantic dating approaches temporal issues in a similar way; it focuses on the way something may change over a period of time (p. 146). Semantic dating is the other major practice that will help overcome freeze-frame cultural stereotyping. This practice requires clearly indicating the temporal source and historical context of the experience or example used. Rather than making typical remarks like "I found the Dutch to be . . . " or "When I was in Africa . . . ," it is crucial that

we insist on clear semantic dating, even when it dates us!: "I was a 17-year-old in the 1950s when I first visited Holland"; "I was part of a group of professors touring Kenya in 1991"; and so forth. With films and television programs, it is equally important. Rather than simply running the movie, we should introduce it with dating information: "*Breathless* portrays a small-time gangster in Paris in the 1950s."

To summarize this theoretical position, we have identified freeze-frame cultural stereotyping as a pedagogical error, where an illustrative example of a culture—an experience, an art work, a film, and so forth—is presented as representing that culture, even though this snapshot may no longer be valid or relevant because it is bound in a past time and skewed by an unacknowledged perspective. The corrective process is borrowed from the field of speech communication and involves the practices of semantic indexing and semantic dating. Indexing provides information about the observer or artist which will help one to understand the particular perspective presented in the example, and dating is the recognition that it is important to identify the time frame in which the example was created or collected, so that allowances can be made for changes that have occurred with the passage of time.

Case Study—Martinique

The French Antillean island of Martinique is an attractive example used in discussing the francophone third world. It is exotic and has a slave history, yet it is now an overseas department of France, with status technically much like that of Hawaii to the United States. Citizens elect representatives to the central government and enjoy the same benefits of the social system as mainland France. Photographs and excerpts from literature and film present Martinique in numerous French textbooks, such as in the third edition of *Mais oui!* (Thompson & Phillips, 1996), where an autobiographical text by Patrick Chamoiseau about going to school is illustrated with a still from the 1983 film, *Rue cases nègres* (pp. 519-521).

Martinique is also endowed with a rich tradition of art and literature, which provides inviting illustrative material. The statesman Aimé Césaire, who is at the turn of the new millennium still mayor of the capital city, Fort-de-France, was a founder of the *négritude* movement among black intellectuals in France in the 1920s, and in 1939 he authored the wonderful long poem, *Cahier d'un retour au pays natal* (1983). The 1992 Prix Goncourt, France's foremost literary award, went to Martinique's Patrick Chamoiseau for his lively novel *Texaco* (1992), which brings to life the history of the black underclass from the 1820s to 1980. The film, *Rue cases nègres* presents a nostalgic and richly textured view of children growing up in the 1930s cane-workers' community.

These three sources provide three excellent examples of freeze-frames. They are fine illustrations and deserve to be presented. However, the risk of misunderstanding is high. For instance, in the *Mais oui!* discussion of Chamoiseau's school experience, the word "colonial" provides the only dating and indexing, and that

descriptor is not entirely accurate, since Martinique had become a French department in 1946 and was no longer a colony at the time. Students may fail to realize that the use of the term is probably intended to imply that the conditions depicted are no longer the same, but in the discussion topics provided, the rather current subject of racist attitudes toward immigrants in France is raised (p. 524). This treatment of the freeze-frame begins to suggest incorrectly that the situation is still the same.

Césaire's *Cahier d'un retour au pays natal* was written while the poet was in Paris, having completed his education at the prestigious Ecole Normale Supérieure. One can imagine the highly educated poet contemplating the return to his impoverished native colony. In a series of exquisite, sensuous, and dense passages that open with the phrase, "Au bout du petit matin" [At the break of day], he evokes the tropical glory and the decadent misery of the island (p. 7 and following pages). Gradually working through his conflicted feelings about Martinique, he arrives at the point where he acknowledges his involvement and responsibility: "j'accepte, j'accepte tout cela." [I accept all that] (p. 56). Finally, Césaire envisions his people pulling themselves up: "debout et libre" [standing up and free] (p. 62).

The importance of Césaire's volume, which often is published with André Breton's enthusiastic article of introduction, places it in a prominent position for the study of Martinique. The risk is clear, but as with many pieces of written literature, there are many ways to practice semantic dating and indicate that this is a work from the past. Indeed, the pre-World-War-II publication date may well place it in ancient history, from the standpoint of contemporary students. Nevertheless, since the author is still alive and active, it is necessary to underscore the many changes that have occurred since the work first appeared. As we shall see in subsequent discussion, the conditions can also be indexed as pertaining to a particular moment.

The film *Rue cases nègres* is indexed internally, but something about its story makes viewers forget the semantic dating and take it to represent today's reality. The film opens with a series of old postcard images over which the credits are given. The musical group Malavoi is credited with the light-hearted score, playing ragtime music of the 1930s. These postcard images of Martinique are very popular and highly prized. Originals for sale in the Paris Marché aux puces go for at least $20 each nowadays, and a collection of them has been published as *Martinique d'Antan* (Chopin, 1997); these are mostly cards from the late 1800s and early 1900s, just before and after the 1902 eruption of the Mont Pélée volcano.

The story of *Rue cases nègres* is set in an impoverished shantytown of underpaid and badly treated cane workers. But, seen through the eyes of the boy José Hassam, it becomes a charming and sentimental tale of youth triumphing by means of education. This theme makes the movie a great success among students and establishes it as one of the familiar icons of Martinique in American schools and textbooks. The English title is usually "Sugar Cane Alley," a deceptively sweet phrase that recalls other nostalgic phrases in English, like "Gasoline Alley" and "Tin Pan Alley." The reality of the *rue cases nègres* was a street of substandard workers' housing. When we toured Empress Joséphine's former Martinique plan-

tation in the fall of 1999, it came as quite a shock when our bilingual guide pointed to a row of workers' cottages and pronounced, "There is the *rue cases nègres,* or niggers' quarters!" We blanched to hear the injurious phrase, which may have reflected un-indexed language learning on the part of the guide (but was "nigger" ever an acceptable term?); but at the same time it was a vivid reminder that the film itself had not been successfully indexed. The film *Rue cases nègres* introduced viewers to the indomitable spirit of the young protagonist but glossed over the misery of his life conditions. Teachers have the task of making sure this error is not perpetuated.

Patrick Chamoiseau's *Texaco* is more recent in publication—less than a decade ago—and at the same time treats a much more extensive historical period. With the ingenious framework device of reporting from firsthand accounts found in the main library of Martinique, the author weaves a tale that is engaging and full of the truth of conditions under slavery, then conditions after slavery yet under colonial poverty, and finally conditions of the liberated who are suffering from very poor living quarters. The title of the work comes from a slum on the outskirts of Fort-de-France, where a former Texaco refinery gives its name to the shantytown that grew up there.

Toward the end of *Texaco* there is a scene where two remarkable things are reported. One is the visit of General DeGaulle in 1960, and the accompanying excitement of the members of the underclass who hope to greet him and plead their case. The hopeful narrator prepares a fancy local dinner in anticipation—"Je lui avais préparé un blaff-poissons rouges" [I had prepared a red snapper stew for him] (p. 420), but unfortunately it was not possible to bring their cause directly to the President of the Republic. Instead, there was a mass demonstration and crowd action which did nothing to advance their cause and resulted in the police force's coming and wrecking the neighborhood.

The second is a miraculous event, this time a visit by Aimé Césaire, the congressman-mayor, in person: "C'était papa-Césaire, notre revanche vivante sur les békés et gros-mulatres" [It was papa-Césaire, our revenge on the whites and the puffed up mulattos.] (p. 454). After Césaire's visit they begin to feel the "Césaire effect" (p. 455), which means that ruined wood and sheet-metal shanties are replaced with concrete. It is as if the mayor had waved a magic wand over the neighborhood and made things get better.

In October 1999 I made a visit to Martinique in order to bring the impressions and information from that much earlier visit up to date. Traveling with my wife influenced my experience in various positive ways. For instance, on our first evening in Fort-de-France we sat for an apéritif in the bar of the downtown Hotel Impératrice, and before long a crowd of middle-class men also gathered, having their "ti-punch," the favorite rum drink of Martinique. They tried to strike up a conversation with my wife while I was briefly out of the room, and they were, of course, curious about her abilities in French. When I returned, more conversation ensued, my fluent French being improved with little lessons in Creole vocabulary. It turned out that one of the men was a member of the group Malavoi, who had done the music for the movie, *Rue cases nègres.* They told us where to find CDs and other

local media. I asked what they thought of Césaire, and they replied, "C'est un monsieur." [He is a gentleman.] This enriching encounter took place thanks to the chance meeting with an open and friendly group of men who were self-aware, able to explain many aspects of their culture, and also willing to share their knowledge with a white couple fluent in French but ignorant of Creole. By indexing this experience with my linguistic, marital, and social circumstances, I wish to make it clear that not everyone is likely to have the same positive experience.

While in Fort-de-France, we drove to the Texaco neighborhood. Chamoiseau speaks of it in 1960 as "même pas un Quartier. Nous n'apparaissons sur aucune carte, aucun panneau" [not even a neighborhood. We do not appear on any map, any sign.] (p. 419). But in 1999 we found Texaco on the map, and a sign indicated it as we arrived and parked in front of the Texaco social center. The Césaire effect had worked.

The crowning moment of our visit was a meeting with Aimé Césaire himself. Although he was preoccupied with striking truckers, he took time out to meet with us in his office at City Hall. The strike was a modern version of the throngs that Chamoiseau describes in *Texaco* as invading downtown Fort-de-France; this time the truckers did a slow-down on the short freeway that leads from the capital to the airport. Césaire was charming and sympathetic, but truly chagrined at the ongoing problems. He welcomed us to "une Martinique peu idyllique mais toujours fraternelle" [a not very idyllic but still brotherly Martinique] (Personal communication, October 15, 1999).

The revisions I have been obligated to make in my presentations about Martinique are now current, but I am conscious that they must still be dated and indexed, for time and events speed along. Although it was less then a year ago, I do not want to make the error of falsely perpetuating this freeze-frame, no matter how engaging and meaningful it was for me. I hope and expect that most other foreign language teachers have had similar key experiences, whether in their interactions in the target culture, in meeting representatives of other cultures who visit the U.S., or in experiencing literature and film. This paper will have succeeded if they also apply the suggestions above to avoid freeze-frame stereotyping.

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Extramural Standards: Foreign Language Learning Beyond the Classroom

7

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Introduction

Few are the foreign language teachers who feel that classroom contact alone offers sufficient opportunities for students to reach a desirable level of proficiency. Indeed, in our quest to develop students' skills in reading, writing, speaking, and listening comprehension, not to mention grammatical and cultural competence, who among us has not shaken her head, announcing, "There is simply not enough time"?

Russo (1983) recommends supplementing the limited formal classroom learning environment with informal language activities (p. 95). By extending the classroom experience through extramural communication activities, the teacher "expands the student's foreign language environment" (p. 103) and increases exposure to the target language and culture. In addition to increasing a student's contact time with the target language, supplementary language activities can serve as strong motivational agents and increase a foreign language program's visibility in the community.

From the *Standards for Foreign Language Learning* to position statements of our professional organizations, an irrefutable wealth of information is available to assist foreign language teachers in the classroom. Considerably less guidance, however, is given to the extracurricular language activity or program. Although the *Standards* were "developed for the teaching of foreign languages in kindergarten through twelfth grade" (K-12) (Blackmon & Pagcaliwagan, 1997, p. 100), they need not be reserved solely for use in the sequential curricular program. Instead, they can also "help to shape the more informal language learning experience, as well as extend the profession beyond the traditional belief that extracurricular activities can only be exploratory in nature" (Gascoigne Lally, 2000, p. 109). Although the *Standards* document promotes the use of language beyond classroom boundaries, it is clearly a curricular tool.

After a brief discussion of both extracurricular language learning opportunities and the *Standards* themselves, a model illustrating the successful application of the standards to a short extracurricular/extramural program, rather than to the traditional K-12 curriculum for which it was designed, is presented. Specifically, the five "C"s of the *Standards* are applied to a weekend French retreat in order to

provide teachers both guidance and support by facilitating the "weaving of potentially disparate activities into a meaningful and interdisciplinary fabric" (Gascoigne Lally, 2000, p. 107).

Extracurricular Language Activities

An extracurricular foreign language activity may take a multitude of forms and can last anywhere from a few hours to several months. Some activities may be extramural, taking place far from the home institution or country, while others may take place within the confines of the language classroom, albeit outside of the regularly scheduled class period. Common to all extracurricular language activities, however, is the desire to enhance the students' appreciation of and competence in the target language and culture (Pachler & Field, 1997; Russo, 1983).

Foreign language teachers' efforts to supplement the curricular experience and "lift foreign language study out of the classroom" (Assistant Master's Association, 1979, p. 75) are many. For example, Pachler and Field (1997) describe "education-business links" where students volunteer or work at local companies and institutions that use the target language in varying capacities. For Meyer (1974) the language fair and ethnic festival can be important vehicles for extending language learning beyond the classroom walls. Whereas the language fair generally consists of student-generated performances and seeks to "provide tangible evidence to the public regarding the local outcomes of foreign language study" (p. 45), the ethnic community festival offers cultural information as well as motivation for language learning.

More common extracurricular language activities include pen-pal correspondence programs, target language luncheon/conversation tables, target language dinners, films followed by discussion, and language clubs. Language club efforts can include activities such as song, dance, film, dramatic performance, and games, to name but a few (Webb, 1974, p. 132). Somewhat more labor-intensive programs include organized trips to countries where that target language is spoken or exchanges with target language institutions. In the absence of international travel opportunities, many teachers have organized their own local immersion programs in the form of language camps or villages.

The production of miniature target language environments or camps can last anywhere from a weekend to an entire summer. These cultural-linguistic islands can take the shape of elaborate well-established institutions, such as the Concordia Villages in Moorhead, MN, or overnight retreats organized by a group of colleagues. The weekend minicamp can be particularly attractive to many teachers, because it can be organized more easily than longer sessions and can be conducted during the school year to attract a large group of students. Irrespective of time, place, target language(s), and activities, the typical foreign language camp seeks to introduce students to the target language(s) and culture(s) in a functional environment, stimulate interest in other peoples and cultures, cultivate positive language learning habits, and begin developing listening and speaking skills in the target language (Gascoigne Lally, 2000).

Clearly the extracurricular foreign language activity is a rich and diverse concept, possessing both educational value and motivational impact. Although diverse and ill-defined, the notion of the extracurricular program can be guided and given support by the profession in the form of documents, such as the *Standards*. After a brief description of the *Standards* themselves, an example of their application to an extramural weekend French retreat is offered as a model for fusing curricular documents with extracurricular ventures.

The Standards

The document, *Standards for Foreign Language Learning: Preparing for the 21st Century,* represents an impressive accord among language educators, business leaders, and community members with respect to what a "student should know and be able to do" (National Standards Project, 1996) with a foreign language. According to Blackmon and Pagcaliwagan (1997), the *Standards* are the result of a need "on the part of government, business and educators that US students be prepared linguistically and culturally to participate in and contribute to the international economy and to a multicultural society at home and abroad" (p. 99).

As a means of offering support and direction to the K-12 foreign language teacher, the document defines five "C"s or content standards (Communication, Cultures, Connections, Comparisons, and Communities). Each content standard is "learner-centered, has a communicative focus, and promotes languages across the curriculum" (Gonglewski, 1999, p. 1).

An Application

According to Walz (1998), a "striking feature of the Standards is that languages are not taught for the sake of simply knowing a language, but rather for developing the ability to use a foreign language" (p. 103)—a goal much akin to that of the typical extracurricular language activity, especially the language camp or retreat. For this reason, applying the *Standards* to the extracurricular or extramural activity, as opposed to reserving them for the K-12 program alone, is a logical and productive next step. Thus, the following pages offer a model of the *Standards* as applied to an extramural/extracurricular weekend language retreat for high school students of French, known as l'Auberge de Jeunesse.

In the spring of 1999, the Nebraska chapter of the American Association of Teachers of French (NAATF) held its first annual Auberge de Jeunesse for Nebraska's middle and high school students of French. The Auberge provided students with an opportunity to participate in an immersion experience in which they spoke the target language while playing games, dancing, creating culturally authentic arts and crafts, and performing skits. All activities were designed to teach individual aspects of French and francophone language and culture, provide functional-notional communication opportunities, and motivate students to continue language study.

Auberge organizers (high school teachers and NAATF officers) reserved space at a centrally located conference center offering dormitory accommodations, food service, and meeting and recreational facilities. Sixty-three students and 18 teachers participated in the Auberge. The notably high teacher-student ratio limited opportunities for students to revert to their native English while at camp.

In addition to having provided Nebraska's students with an otherwise unavailable, although limited immersion experience, the first annual Auberge de Jeunesse offers an example of an extracurricular language program that is presently supported by the *Standards*. Specifically, the five organizing elements of the document, the five "C"s, have been fully implemented at the Auberge.

1. Communication: Communicate in Languages Other than English.

Subsumed under the Communication goal are the standards encouraging students to engage in conversation (1.1), interpret language on a variety of topics (1.2), and present information (1.3). In general, the Auberge offered students an opportunity to communicate in French in an informal, non-graded, and as natural a setting as possible. More specifically, the Auberge required students to interpret the target language by conducting all written and oral communication in French, in both classroom instructions and casual conversation. In addition, students communicated with each other and with teacher/counselors in the target language. In order to discourage the use of English, teacher/counselors circulated among students and participated in all activities. Students who were overheard speaking French while unsupervised were given speaking points that would increase their odds of winning culturally-specific prizes. Finally, students were encouraged to present information in French, both informally during casual conversation and formally during target language skits.

2. Cultures: Gain Knowledge and Understanding of Other Cultures.

Included in the culture-oriented goal are standards prompting students to demonstrate an understanding of the relationship between both the practices (2.1) and the products (2.2) of the culture studied and the perspectives of that culture. The Auberge created opportunities for students to explore relationships between the practices and the products of France, Québec, and French-speaking Africa and the perspectives of these cultures through authentic games, such as Boules, Mille Bornes, and Mancala. In addition, students were presented with cultural information concerning the celebration of April Fool's Day in France. Students were then invited to participate in a simulated celebration by creating their own "poissons d'avril" and placing them on one another's backs. Finally, the Auberge served culturally-specific meals, taught students authentic-language song and dance, and simulated the target cultures by renaming all rooms, halls, and dorms (Paris, Québec, la Réunion, Strasbourg, and so forth).

3. Connections: Connect with Other Disciplines and Acquire Information.

The Connections goal includes Standard 3.1: Students should "reinforce and further their knowledge of other disciplines, through the foreign language." The Auberge encouraged the forging of connections between French language, literature, and culture and other disciplines such as art, physical education, and music. The Auberge integrated French and art through the creation of various culturally tenable art projects. Following brief cultural-historical presentations in French by the teacher/counselors, the students then had the opportunity to create miniature stained glass windows (des vitraux), tapestries depicting scenes from the Bayeux tapestry, clay gargoyles modeled after those of Notre Dame Cathedral, and shadow boxes (découpage). French was coupled with physical education on several occasions. First, students could sign up for a beginning lesson in martial arts. Second, volleyball, soccer, and a group hike were offered. Third, a line-dancing lesson and activity was conducted in French. Finally, the French language was fused with music by having the students learn and sing authentic-language songs, including "Dans la forêt lointaine," "Mon merle," and "Ce n'est qu'un au revoir."

4. Comparisons: Develop Insight into the Nature of Language and Culture.

Because of the strong cultural aim of the Auberge, multiple occasions for drawing comparisons between the target cultures (4.2) and those of the United States were presented. For example, before creating the "poisson d'avril," students and teachers compared and contrasted the celebration of April first in France and the United States. In addition, a comparison of diet and table manners was presented and discussed before the evening meal. Certainly, comparisons not only highlight the novel or unusual, but they also help students to "identify underlying similarities in experiences and in cultural practices that may appear at first to be very different" (Pesola, 1997, p. 333).

5. Communities: Participate in Multicultural Communities at Home and Around the World.

Subsumed under the Communities goal are Standards 5.1: "Students use the target language both within and beyond the school setting" and 5.2 : "Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment."

The Auberge is, by its very nature, firmly grounded in Standard 5.1. Indeed, the Auberge was designed to extend the language learning and practice opportunity beyond the boundaries of the classroom. Because the Auberge takes place on a weekend during the academic year, participating teachers can take advantage of time at the Auberge to demonstrate the practicality of vocabulary and structures covered in class. Moreover, students are able to engage in active participation with the language over an extended period of time (a weekend), rather than playing the traditional acquiescent student role during a 50-minute class.

Finally, by exposing students to easily accessible language products such as music, games, dance, food, and film, it is hoped that the students will continue to learn via these media in the future. Certainly a primary aim of the Auberge, as with most extracurricular activities, is to heighten interest and motivate students to continue their study of language and culture for perpetual personal enrichment.

Outcomes

The success of the first annual Auberge is supported by the unanimous approval of all participating teachers and enthusiastic planning for next year's events. An informal student exit survey revealed overwhelming satisfaction with the Auberge and its activities, as well as indicating that the participants would like to attend again if possible. Although lacking extensive quantitative data, it is evident to all involved that this extracurricular event was a success. Certainly the effective application of the *Standards* to the Auberge de Jeunesse is something that can and should be imitated by other extramural projects.

Although extramural/extracurricular activities can take a variety of forms, they share these common purposes:

1. to promote awareness of and interest in language and culture among students, parents, teachers, guidance counselors, administrators, and other members of the community;
2. to attract new students to language courses;
3. to motivate present language students;
4. to provide students with a rich, cultural learning experience;
5. to foster good public relations with students and other attendees;
6. to provide students with an opportunity for active participation;
7. to enable teachers to interact with students without the pressure of grades;
8. to promote contact and cooperation among educators;
9. to provide a change of pace for both teachers and students; and
10. to combine learning with fun.

(Jackson & Hatton, 1977, p. 28)

Given both the common foci of extracurricular activities and the regrettable lack of guidance devoted to them, curricular-oriented tools are an additional resource that can and should be explored. Indeed, documents such as the *Standards for Foreign Language Learning* can provide support and direction to extracurricular language programs and activities such as the Auberge de Jeunesse.

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A Case Study of Reflection in Supervision: Does It Have Any Relationship to Interns' Reflectivity?

8

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Introduction

New teachers often fail to see the relevance of specific theoretical and ethical issues for their daily practice. Should supervisors, as representatives of the educational framework where novice teachers build their professional experience, lead protégés to tackle these issues, even before they acquire any sense of relevance about them, while at the same time trying to help them become better language practitioners? If so, what models would be suitable? Consideration of such issues may be an example of patterns in the reflective thinking of university trainers as they make decisions about aspects of professionalization. The present qualitative study assesses how foreign language teachers acquire reflective skills and whether teacher trainer reflectivity affects the emergence and the nature of reflective thoughts in four preservice foreign language teachers.

Why Reflectivity?

Three professionalization models have achieved prominent focus. First, Stenhouse (1975) discussed the traditional Craft Model, in which trainees learn the tricks and wisdom of their future endeavor under the auspices of experts. Trainees observe them, imitate their techniques, and start in the field under their close scrutiny, instruction, and advice. It is not a model that favors innovation and exploration and, therefore, not the most adequate in the field of education, which addresses a population (the students) whose self-definition, needs, and desires are in a constant state of flux.

A second, the Modern Scientific Model, is still prevalent in many teacher education units in western colleges and universities and derives its power from the experimental sciences (Wallace, 1991). In its most extreme form, this model would have a one-way flow of information originating from the testing grounds of researchers toward the classrooms of teacher-practitioners. Yet, even experimental sciences proceed by constant readjusting of methods to local contexts and by pragmatic decision-making on the basis of prior experience (Kuhn, 1970). Results of such "objective" experimentation are not as valid as once thought, and foreign

language (FL) instruction can attest that blind and decontextualized reliance on such findings can lead to pedagogical catastrophes (see Allwright & Bailey, 1991, p. 41, for examples).

In contrast, Dewey established the bases for a third model when he described a professional practice grounded in individual reflective thought. He defined such reflection as "active, persistent, and careful consideration of any belief . . . in the light of the grounds that support it and further conclusions to which it tends," and "introspection, open-mindedness, and willingness to accept responsibility for [one's] decisions and actions" (1933, p. 9). Many embraced this ideal of "teachers who are autonomous models of intellectual independence for their students," "teachers able to reflect about their behavior and surroundings and make valid decisions" (Pultorak, 1993, p. 288).

Unrau and McCallum (1996) expanded on Dewey's model and defined reflectivity as the ability to look at and examine one's own behavior, to assess its effectiveness, and to modify it in order to develop effective learning relationships, environments, and events. The practice of reflectivity thus requires the ability to monitor decision-making; to self-evaluate; to implement, fix up, repair, or adjust strategies when needed; and to appreciate reflectivity as a critical dimension of ongoing instruction.

Reflection, as a means for reconstructing experience, can thus be dialectal, critical, and emancipatory. Adler (1991, p. 139) echoed the previous taxonomy as she proposed "an examination of the discourse of reflective teacher education." She compared three approaches. First, Cruickshank's (1987) "reflective teaching" is one's ability to analyze one's own teaching practice. Next, Adler reviewed Schön's (1983, 1987) "reflection in action." The reflective practitioner is someone who "can think while acting and thus can respond to the uncertainty, uniqueness and conflict involved in the situations in which professionals practice." Schön (1983) described knowledge-in-action, as he explained that on a daily basis teachers make "innumerable judgments of quality" that rely on unconscious, "tacit recognitions" (pp. 49-50). Reflection is the means to make such knowledge verbally explicit.

The last framework on reflective practice that Adler (1991) reviewed was Zeichner's "Reflection as Critical Inquiry." This model posits three levels of reflection: *technical*, *situational/institutional*, and *moral/ethical*. Technical reflection is applying professional knowledge to reach predetermined ends (methods). Situational/institutional reflection is about unmasking the "hidden curriculum," whether the determinisms are institutional, social, or historical in nature. The last level, moral/ethical reflection, deals with teaching learning from a perspective of justice and equity. Teachers question what is otherwise taken for granted, look for unarticulated assumptions, and see from new perspectives.

It appears, therefore, that FL teacher development programs must not only define what type of knowledge acquisition model is promoted (Craft, Modern Scientific, Reflective), but also, as in the latter case, what type of reflection is encouraged. Hatton and Smith (1995) summarized "Criteria for the Recognition of Evidence for Different Types of Reflective Writing": (a) *descriptive writing*:

not reflective, description of events that occurred, no attempt to provide justification; (b) *descriptive reflection*: not only a description of events but some attempt to provide justification for events/actions, but in a "reportive" or descriptive way; (c) *dialogic reflection*: "stepping back" from the events/actions, discourse centered on self and exploring the experience, events, and actions using qualities of judgments and possible alternatives for explaining and hypothesizing, coming to consciousness of multivoicedness, ability to take the perspectives of students, parents, and administration; (d) *critical reflection*: reaches understanding that actions and events are located in, explicable by, and influenced by multiple historical, and sociopolitical contexts (pp. 48-49).

After defining the theoretical background, pedagogical objectives, and assessment criteria for such a reflective teacher training/development curriculum, one is faced with important endemic problems which remain in teacher training programs. The source of such problems can be found in the relationship among trainees, the university or college (and its ambassador, the supervisor), and the cooperating institution (and the mentoring teacher). Reflective activities are not yet firmly anchored in many teacher education programs. Many institutions, at this point, have barely made the transition from requiring reflective activities to making them the focus of the evaluation and supervision of teacher trainees (McIntyre & Byrd, 1998, p. 418). Howey and Zimpher (1989) also found that the lack of consensus (directions/goals of teacher education program) between universities and participating schools is a most serious obstacle.

Many of the known problems reside in defining and delineating the roles and responsibilities of each of the triad members (trainee or novice teacher, mentor/cooperating teacher in the secondary school, and university supervisor). Is the mentor supposed to be the role model? Becher and Ade (1982) found a lack of relationship between the modeling of good practice by cooperating teachers and the final performance ratings of field experience students. The main criterion for placement of student teachers may not make a significant difference in the final outcome. This finding is the strongest piece of evidence against the Craft Model of professional development.

Where could mentor teachers have the greatest impact? Howey and Zimpher (1989) showed that the trainees' attitude is the variable most strongly shaped by cooperating or mentor teachers. In the same vein, Griffin et al. (1983) found that, while the university supervisor plays a role in the training process, the cooperating teacher plays the most important role in the eyes of the trainee. The university supervisors are seen as the most tolerant, independent, progressive, and secure members. Yet their alienation from mentors is made evident by Griffin et al., who argued that university supervisors and cooperating teachers do not seem to share knowledge bases during meetings, discussions, or conferences.

Unfortunately, numerous studies have reported that the supervisor has little measurable effect on the trainees' attitudes or behavior (McIntyre & Byrd, 1998, p. 414). Supervisor and cooperating teacher seem to embody, for the trainee, the uncomfortable growing gap between theory and practice. Carter and Gonzalez (1993) found a need for trainees to have opportunities to relate theory to practice,

a connection that trainees may make during reflection. The successful trainee, they found, reflected on actions/events, on the curriculum, and on the process of enacting it with students. The unsuccessful trainees remembered errors, had feelings of inadequacy, and held negative thoughts. Rather than reflection, these trainees made conscious efforts to elicit sympathy, to mention inexperience or personal factors, and to use humor in relation to past errors or problems. Unsuccessful trainees, moreover, did not understand how to merge what was observed into functional instructional activities. Carter and Gonzalez suggested that cooperating teachers need to share their rationale with trainees as a way for them to better understand the decision-making process that teachers use, so that they might have a glimpse at the much larger dimension hidden behind mere classroom techniques.

Despite these difficulties, this project echoes the opinion of McIntyre and Byrd (1998) that constructivism coupled with a reflective approach presents a better alternative for teacher training. They explain that the

> constructivist framework emphasizes the growth of the prospective teacher through experiences, reflection, and self-examination. . . . The emphasis on reflectivity . . . is predicated on the assumption that teaching is a complex and normative activity that requires continual decision-making and problem-solving. Teachers must learn to be inquirers who can make the connections between the theory and methods that are available to them and the practical situations they encounter in differing contexts. Preservice students must practice reflectivity and observe it being practiced by experienced teachers. (MacIntyre & Byrd, 1998, p. 410)

Reflectivity is not a distant and unattainable goal. Zeichner and Liston (1987) studied post-observation conferences and found that 19.6% of conferencing time is devoted to reflective forms of communication. They indicated that trainees' conceptual levels appeared to affect the degree of reflective discourse in the supervisory conferences. In addition, Wedman, Martin, and Mahlios (1990) studied the effects of a nine-week student teaching program designed to prepare reflective practitioners. They found that student teachers can grow in reflective thinking practices in programs designed to foster reflective outcomes.

Nevertheless, it seems that if the objective of the program is for trainees to develop their professional expertise in the classroom in an autonomous and reflective manner, then reflectivity should be woven into the fabric of their university experience. Reflectivity needs to be modeled, stimulated. For that purpose, not only trainees but also trainers need to reflect on their professional practice. Adler (1993, p. 160) encouraged practitioners in this line of research:

> While we hope that our students will become reflective practitioners, in our (i.e., teacher educators') own practice, we divorce ourselves as practitioners, seeking to understand and improve upon what we do in the

> classroom day by day, from ourselves as researchers, seeking to contribute to a general body of knowledge in a publicly accepted form. As teacher educators ... we rarely look at ourselves, our experiences, and our awareness of those experiences, as a subject for research.

This project surveyed the reflectivity of a teacher trainer and teacher trainees, in accordance with Adler's advice. As suggested by the previous findings, could it be said that the teacher trainer's reflectivity would facilitate trainees' reflectivity?

Analytical Program

The trainer in this study, denoted by the pseudonym Elizabeth in the following analyses, was aware of its focus on reflectivity. She agreed to keep a journal. The format was kept rather free, except that, following Adler's recommendation (1993, p. 163), the first entry was to include an autobiographical statement. As she entered her first year as foreign language internship supervisor in a large midwestern urban university, the trainer obtained the agreement of all four interns under her direction for the 1998-1999 academic year. These interns, identified here by pseudonyms, taught Latin (Alicia), French (Beatrice), and German (Carol and Denise). In the same way that the trainer's autobiographical statement and journal would be analyzed for evidence of reflection, the interns were to keep a journal and prepare a portfolio that would also be analyzed for evidence of reflective thinking. To complete the analysis, the trainer's responses to and assessment of trainees' materials would also be scrutinized, using the classification of Hatton and Smith (1995), to determine the interns' favored forms of reflection. Next, researchers would examine whether trainee reflectivity could be attributed to specific trainer's actions or feedback.

Analysis: Autobiographical Statement

McIntyre and Byrd (1998, p. 415) identified three main types of supervision. First is the *prescription supervisory type*, the omniscient supervisor who commands specific changes about questionable classroom and school practices. Next is the *interpretation supervisory type*, the humanist reformer supervisor who raises the consciousness of the student teacher about these practices. Last is the *personal support supervisory type*, the nurturer supervisor who creates a climate that permits and encourages trainees to think autonomously.

Data collected from Elizabeth showed that she deliberately positioned herself in the group of supportive supervisors. In her autobiographical statement, Elizabeth explained how her previous experiences (language learner/teacher, mentor, FL supervisor) led her to the position she assumed as the study started. This wealth of experiences did not, however, always imply that Elizabeth was exposed to meaningful experiences. During her preservice field experience, she learned to play the game, to assume the position of her own supervisor to earn top grades: "I wrote what I thought my instructor wanted to hear." Elizabeth contrasted the reflective focus of the study with the meaninglessness of her own experience. Nothing in the

structure of her experience encouraged her to conceptualize teaching as more than a mere technical endeavor. Elizabeth, nevertheless, recalled when, how, and why she started to question her performances:

> At this point, I did reflect on what went well, but I worried more about what I needed to change . . . that I would be "found out" before I had a chance to change it, and thus receive a bad grade. This, though, was the beginning of reflectivity, but it was conducted primarily in isolation.

The experience proceeded without guidance, motivated by test anxiety and fear of being given a bad grade. She started emphasizing a running theme in her autobiography, the absence of a mentor. She revealed the following coping mechanisms: (a) peer coaching, (b) trial and error, "no substitute orientation in those days," and (c) written reflection. About her days as a substitute teacher, Elizabeth wrote,

> It was during these years that I became aware that I was reflecting on my practices, my decisions, in a consistent manner. I always wrote a thorough report for the teacher for whom I had substituted, but I continued my thoughts after I had left for the day.

Elizabeth self-initiated reflective writing even if her concerns appeared to be mostly descriptive, technical (pedagogical), and palliative, as she looked within herself for the mentor's voice that her experience had not provided. As she in turn became a mentor, she defined the elements of her role as follows: modeling effective practices, encouraging creativity, encouraging independence, scaffolding, probing and pushing, being patient, and being an advocate for FL education.

Finally, Elizabeth's reflection on her past experience as a university supervisor coincided with research by Howey and Zimpher (1989), as she stated, "I concluded, from my observations during two [previous] years of supervising . . . that the cooperating teacher is the most influential person in one's preservice experiences." Also, as she acquired this role of privileged observer, she convinced herself of the indispensability of open communication: "I saw . . . how interchange and mutual regard promote mutual growth; how neglect can make small problems larger."

Having reconstructed herself through the previous narrative track, Elizabeth started the experiment. The desire to excel, the mindlessness of her own preservice experience, and the lack of guidance created the tension that led her to adopt, before she read about it, a reflective approach to FL education.

Analysis: Longitudinal Study

The analysis of Elizabeth's journal and response to the four interns allows the researchers to isolate three main topics for reflection: (a) personal support supervision, (b) reconstructing practical theories, and (c) pragmatism vs. reflectivity.

Personal support supervision

Most of the feedback directed toward trainees is supportive in nature. Elizabeth developed a dichotomous voice in her responses to their journals and/or assignments. The first voice always validated trainees' efforts, actions, justifications, and reflections. During this first year as a new supervisor, this first voice was never completely silenced. A good example came early during the academic year, as Elizabeth observed Carol and wrote in her journal:

> I think it was . . . once again, a good idea to focus on the positive, because [Carol] seemed relieved that I had good things to say. Building up a trust by validating the interns is setting an entirely different tone than following the "formula" that I previously was required to follow (strengths–weaknesses–things to change and how, prescriptively, to change them). (September 4, 1998)

Examples like this one are abundant. They emphasize the fact that trust-building was Elizabeth's priority.

A basis for Elizabeth's careful efforts to build trust with her trainees is indicated in her autobiography; she learned that the absence of such mutual trust and respect will impede the trainees' growth. Having to resort to personal reflection and trial and error, as she once did, will create obstacles that may delay the professional growth of those sharing her desire to excel and may destroy the professional aspirations of less perseverant trainees. In addition, Elizabeth felt that she did not fully control all the variables of her relationships with these interns: The mentors have daily access to the trainees, and her autobiographical statement echoed the findings by Howey and Zimpher (1989), that these mentors will be all year long the greatest influence on the trainees' attitude.

Nevertheless, if trainees faced pedagogical difficulties, Elizabeth usually switched to her second voice and usually found a way to point out to the trainee the area that needed reflection and action. For instance, Elizabeth wrote about Beatrice:

> I did, however, tell her about the research that indicates that translating into English is not helpful and can be counterproductive. She seems to be afraid to use more French, and I tried to persuade her to use a little more each day, and to give up the translating. I kidded her about having courage. (September 4, 1998)

Other examples arise in her comments to the trainees as well as in her journal. After her first visit to Denise's class, she indicated even more forcefully in her journal, "Also wrote her the three reminders, about class meeting, journals, and list of topics to suggest for the [weekly] seminar."

Her supportive approach was just as explicitly articulated when she found better conditions to let her second voice become more forceful. In September 1999, Elizabeth had new interns and more experienced mentors. (Elizabeth wrote in February 2000: "I can see such a difference this year, having a reflective mentor

with years of experience as well as a trained mentor with 7 years' experience who is helpful but not reflective.") As she knew her goals to be in greater harmony with those of the mentor teachers (*consensus on directions/goals of internship*, Howey & Zimpher, 1989), she wrote:

> I don't believe that the interns will listen to theoretical input unless there are aspects of validation to our relationship. My "authority" has to be based on something more than knowing the theory. I can model some teaching practices for them, but that's awfully unrealistic, considering the differences in classroom population and size.

Her dialogic reflection led Elizabeth to assume the three positions in the triad to define the validity of her supervisory role from the perspective of the institution she is supposed to embody (the university), of the trainee, and of the mentor.

Reconstructing Practical Theories

Technical descriptive reflections on trainees' classroom practice constitute the bulk of the collected data. It is the most common form of reflection found in trainees' written production, in agreement with findings by Grimmett, Erickson, MacKinnon, & Rieken (1990); Pultorak (1993); and Zeichner (1981). It is also a predominant form in Elizabeth's responses and journal. Elizabeth's feedback almost always follows the same pattern: It opens with selected notes from her classroom observation (descriptive writing) and is followed by a report addressing directly the trainee (descriptive reflection), where she validates and reinforces positive points about the trainee's observed lesson. Reorientation, proposition of alternatives, or questions (especially later during the academic year) are usually spread throughout the report if Elizabeth's personal assessment is not entirely positive, but have, when the lesson seemed even less acceptable, been grouped together, usually at the end of the report.

Her feedback and guidance articulated for the trainees a practical theory of classroom instruction that, through positive validation (in most cases) or reorientation, spelled out a set of clear and coherent guidelines. In the first term alone, Elizabeth's responses contain evidence of essential principles of language teaching and learning, such as the use of the target language vs. immediate translation (feedback to Denise and Beatrice); sustaining student attention (Carol); command of cultural content and language (Beatrice); teacher motivation/passion (Alicia); classroom organization, stating expectations, lesson planning, time management, and focus (Alicia); clarity of instruction (Alicia and Denise); issues in discipline and respect (all four interns); monitoring student activity (Alicia, Denise); and scaffolding, transitions, contextualization, follow-up activities, and homework (Denise).

The effectiveness of this approach was guaranteed by the high level of interactions among the interns. Even though the four of them were spread around the large city in four different schools, they met and interacted often, including a weekly

seminar with Elizabeth. After completing that 10-week course, they met regularly at Elizabeth's home for dinner, over which they read drafts of the portfolio narratives that they were preparing. In Elizabeth's autobiography, communication was an important theme. The effect of the successful communication among trainees can be observed in the portfolio each of them submitted at the end of their internship. Asked to self-assess and document their personal growth, all of them in turn thanked their "crew" for the support provided during the long internship, and each of them reflected on the technical issues presented to them in Elizabeth's feedback. In each case, the reflection had already taken place. It revealed itself by its outcome, not its process.

Not all pedagogical issues found remedies over the course of one year. Beatrice offers the most blatant counter-example. Her minimal use of the target language was observed early and often. On September 24, 1998, Elizabeth reacted in her journal: "To clarify, I think it's great to want to build trust and community, but I personally would want more rigor in the input aspect." In her self-assessment, Beatrice agreed that she had been struggling with this issue. Nevertheless, Elizabeth was consistent in her observations, and the trainee hardly seemed to have improved seven months after the opening of the debate. In March, Elizabeth reflected:

> I don't agree with what she is doing . . . using so much English, but I can see the benefits. Her goal has been to build a safe community, and she has. All sorts of things are going on underneath the calm appearances.... They have pretty good accents, for what little they say in French. They have learned to look for patterns, to listen for crucial morphemes, to use mnemonics and other strategies. They have one place in life in which they are appreciated, enjoyed, valued, respected, . . . and safe. So many come from homes in turmoil or from classes in which they feel threatened by their peers at worst and anxious about being good enough in relation to their peers at best.

Facing this persistent problem, Elizabeth offered a perfect example of critical reflection in acknowledging that the trainee had objectives that were anchored in different historical, educational, socio-political, and affective contexts. Beatrice's objectives differed from those of the other three trainees. The priority was not given to using the language, but to enjoying the language. Even if she acknowledged that Beatrice had reached her objectives, Elizabeth, nevertheless, argued her position to the trainee. (The ongoing discussion on the topic started after the first observation, went on in the weekly seminar assignments, where, less flexible, she reminded Beatrice about research evidence for the use of the target language, and concluded in the trainee's portfolio.) Elizabeth knew that her duty was to make the trainee see her position as well as she, as supervisor, had been able to conceptualize the trainee's. She did, however, make a concession: The dispute is a matter of being "true to one's beliefs," echoing a previous remark she had made 7 months earlier about Beatrice's use of the target language: "These are my personal

preferences." Elizabeth analyzed the trainee's behavior and efficiency to conclude: "I thought at first that it was because she lacked courage. I now think that this is her style, and she does it elegantly. I still think, what a wasted opportunity, yet I respect her decision."

Pragmatism vs. reflectivity

A consistent finding of this study is that, for pragmatic reasons, some essential forms of reflection cannot be measured by analyses of written production. This type of reflection happens collaboratively, mostly among peers or among participants with similar objectives, is limited to conversational exchanges, and is therefore very mercurial. In most cases, text analyses capture only its outcome.

One month into the term, Elizabeth described her concerns about the lack of time, but this complaint remained a constant all year long. It manifested itself as a pattern: Elizabeth went to the high schools, observed the trainees, then could not debrief with the intern, and was forced to leave her observation notes with the novice teacher. Interns usually called Elizabeth's home the same night to talk about the observed lesson. This lack of time presented a definite danger for the objectives of the internships, as well as for the present study. As supervisor and interns scrambled to complete their duties, they had less time to write reflectively. Interns, nevertheless, were required to write a journal, but their fatigue barely allowed them to write numerous entries, to form hypotheses about the events of the day, or to view from another perspective. "Reflectivity" often became a label for a sort of stimulus/response pattern in which interns recorded problems that happened in class, then rationalized their reaction, but always failed to explore alternate hypotheses, positions, or solutions.

Some essential forms of reflection cannot be measured by analysis of written production. Elizabeth observed:

> It may be that some trainers are reflecting but maybe not writing (it is really so time-consuming). But maybe it is too lonely to be reflecting alone, and maybe the courage to be alone in this case is not serving any purpose, other than to drain one of one's energies through agonizing about doing the right thing, about feeling adequate, about listening to the echo of one's own voice." (March 24, 1999)

Writing became burdensome. Elizabeth wrote in her very first journal entry, "So many times, in supervision, that's what it boils down to . . . pragmatism, being realistic and human, weighing factors quickly and trying to make the best decision for all concerned. . . . Once again, tension . . . this time between the reality and the conceptualized or the theoretical." She unknowingly articulated the rationale for a modification of the constructivist/reflectivity framework (MacIntyre & Byrd, 1999).

The Trainees

The focus of this report has been on the trainer and the way she reflected as she interacted with these four trainees through a difficult one-year internship. Both researchers on this project are also supervisors, and it was their unspoken hope to be able to establish direct relationships between trainers' and trainees' reflectivity. A detailed analysis of trainees' written production, however, does not establish common patterns of reflective thoughts between trainer and trainees.

The absence of such common patterns does not mean that interns did not reflect at all. Their level of reflection and the consistency with which they were able to reflect at a dialogic or critical level were certainly influenced by the discourse initiated by their trainer. However, disparity among trainees suggests that their propensity to reflect in writing is influenced by many other factors. Nevertheless, the acquisition of this new form of professional discourse may be just as developmental as the acquisition of a second language. First, data show clear differences in the reflective patterns of the more experienced trainees and those of their less experienced peers. When they were reflective, the two youngest and less experienced trainees mostly limited themselves to descriptive/technical reflections. Examples of dialogic reflection are mostly found in the materials of the more experienced Beatrice and Alicia. Instances of critical reflection are rare, even if some examples are particularly encouraging. (See Alicia's example, Appendix).

Space limitations preclude reviewing in as much detail the materials of the trainees, but supervisors should be encouraged to foster reflective predispositions in their trainees. Elizabeth, at first, found in Alicia an introverted novice. Elizabeth noted after their first encounter:

> She seemed a little difficult to get to know; I don't know whether she was nervous, whether I was keeping her from things that she had to prepare (although I asked her and she said no). . . . I tried to ascertain whether she had any other needs, but there didn't seem to be any that she was willing to communicate to me.

Nevertheless, Alicia became the most consistent trainee to raise ethical issues. Alicia, the Latin teacher trainee, chose the metaphor "archaeology" to organize her portfolio (see Appendix).

The trainee recreated the reflective process instead of merely showing its outcome. The archeological metaphor can be extended to the analysis of the trainee's reflection. Her discourse reveals different strata. The reader can distinguish different discursive layers superimposed—practices belonging to different professions, genres, socioeconomic groups, and ethnic minorities. She called on several voices and perspectives, her own dialogic voice, yours, mine, and created a tension. She reached her goal. She created multiple perspectives on a problem that the lack of time and professional resources led several novice teachers to neglect or to conceive with a much more dogmatic and taxonomic approach. Her reflectivity disassembled old prejudices and made her a better teacher.

Suggestions and Recommendations

As Elizabeth and the trainees noted, time and pragmatic constraints did not always allow the participants to delve into the issues and reflect as freely as expected. Ironically, the very process that had attempted to document reflectivity ended in extensive lost observation. Feeling overwhelmed, participants in the study often resorted to a more immediate form of reflection that has gone undocumented. This reflection was immediate, on-line, oral, conversational, among peers and/or with the supervisor. Future ethnographic studies on reflectivity and novice language teachers' thought patterns need not only to have access to journals and portfolios but also to provide a forum for trainees and trainers to discuss and, as they focus on the same topic, to create this naturally dialogic, and often critical, reflection that is typical of open debates. Such sessions would create the indispensable support system needed for the novices' indoctrination into their new professional culture. These support sessions, when recorded, could provide valuable data on the reflective process as it occurs in a natural, dialogic, and supportive context.

Despite the critical demands made by such an experience on all the participants, the study also makes it clear that trainees are receptive to the constructivist and reflective framework (MacIntyre & Byrd, 1998). By their supervisor's and by their own assessments, each of the four trainees learned a lot during this one year. As Alicia demonstrated, reflectivity works. Nevertheless, if teacher development programs are to adopt the Constructivist/Reflective paradigm, they need to apply a fair amount of pragmatism as well. Reflective writing is not an exercise simply to be added to an already existing training program. To make time for reflectivity and to alleviate the feeling of isolation that such an exercise may create, complementary program modifications will be necessary. Growth has a price, and it behooves us, the teacher trainers, to fix it in a range that the majority of our hard-working trainees can reach.

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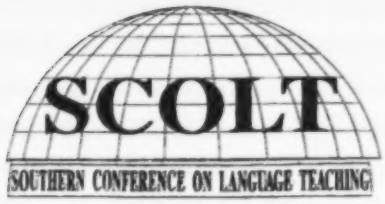
Appendix

In the third chapter of the portfolio (Strata III – Context), Alicia wrote:

Was I right to classify the students as if they were broken shards of pottery? Was I supposed to identify how successful they would be based on how they looked or acted that first day? Of course not. But how much did those first impressions affect the way I taught and evaluated them? The first step in transcending sociocultural biases in an individual is to question one's biases and acknowledge that he/she has built-in preconceived notions about others. I grew up in a white, middle class family and attended private and very nice public schools. My views on gender, economic, ethnic, and social differences have been shaped by 30 years of media, collegial and personal interaction. I recognize this in myself. Do you? That student who had the feet propped up on the chair—what type of student did you envision? I never said what the gender or the race of the student was. Before joining the . . . program I had assumed that all students had the same opportunity to succeed. I was brought up to believe that the difference between successful students and "failures" was the individual's self-discipline and attention to study. I never thought about the home life of some of the children or the inequalities between different schools' facilities and staffs. The idea that parents would not actively support their child's education was unthinkable. I had been blinded to the realities of children subjected to poverty, discrimination, and abuse. How was I going to change these realities? How was I going to meet the challenge of the 1992 mission statement of the . . . State Board that education is for all students, regardless of academic, physical, social, financial, ethnic, and sexual identity. A challenge, because embedded in the statement is the responsibility for me as a teacher to adapt my novice instructional strategies and my learning environment to meet the individual needs of each student.



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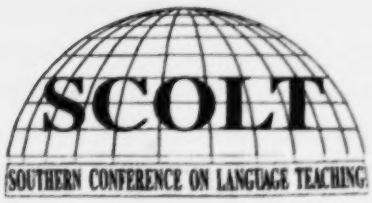

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